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PHONOGRAPH MONTHLY REVIEW

NOVEMBER, 1930

A Phonographic Harvest

Confessions of a Critic

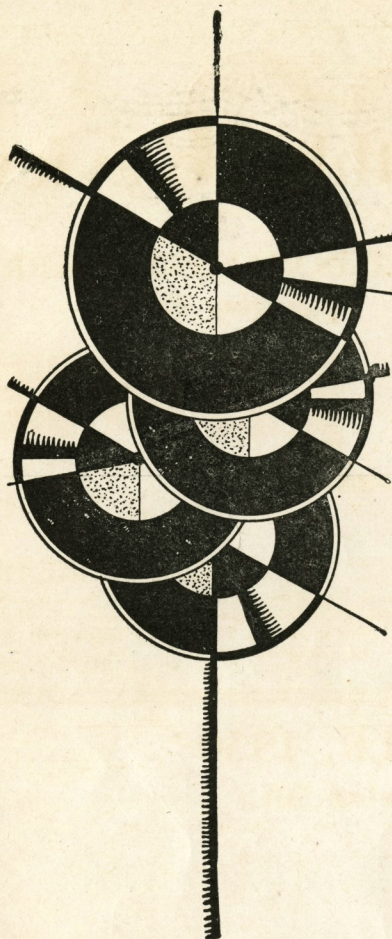
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Editorial

BUSINESS drought or no, this year's phonographic harvest is the richest, the most diversified, in the history of recorded music. Beside the musical feast for the 1930 phonophile's Thanksgiving, the best menus of the so-called golden days of the phonograph, at the height of the acoustical area, offered meagre fare indeed.

I don't know how well our reviewing staff is qualified as musical dieticians. I'm afraid that we cannot offer a great deal of help to the hungry but bewildered record buyer. The release lists are apparently illimitable this month; this is no time for cocksure and off-hand advice that this set and that set should be bought. In the first place, there is almost no one who can afford to purchase even a majority of the important recordings discussed in this issue. It has been almost impossible for one person even to hear them all. I have been playing more discs than at any time I can remember, and yet there are dozens of them that went out to the reviewers unheard or hastily listened to. Several releases in the Victor special list have had to be deferred until next month, notably Delius' *In a Summer Garden* and *A Song Before Sunrise*, Schmitt's *Tragedy of Salome*, and the Theremin exercise and accompaniment records—forecast in last month's Theremin article. Also the 9th Victor Educational list containing several news discs by Dr. Damrosch and his broadcasting National Symphony Orchestra (three record sides of Gluck *airs de ballet*, an arrangement of a gavotte from a Bach violoncello suite, Moszkowski's *Perpetual Motion*, and a Fauré *Pavane*). As it is, more records are reviewed this month than in any previous issue of the P. M. R. The "balance" of the issue may be criticised, but I do not feel that the abundance of releases is an excuse for denying the more important of them adequate review space.

However, I imagine the magazine's readers are not so much interested in the extensiveness of the November release lists as they are in practical advice on spending their record budget to the best advantage. And whatever the critical and analytical virtues of the detailed reviews may be, the various reviewers are so intent on giving due honor to the ranking works in their own favorite form that the layman is confronted with several masterpieces each of choral, operatic, orchestral,

and other recordings. There are record buyers who confine themselves exclusively to one type of disc alone, but musical specialization is a barren practice. The musical qualities of the records this month are scarcely superior to their superb versimilitude and the too cautious buyer is going to deny himself rare pleasures. Now if ever is the time to dare unblazed paths and to seek fresh musical vistas.

I am going to give only passing salute to the sturdy labors of the companies in orthodox fields: Brunswick's steadily expanding repertory of orchestral works, Columbia's yeoman service in the re-popularization of the piano, the continuation of Victor's operatic series and the long list of imported recordings in the special release. Among all the records I have played there are a few that I have played again and again, and that—for me—rise steeply above the others in musical stature.

First, two of the best records of the Polydor catalogue, which I am delighted to see re-pressed under Brunswick labels—the choruses and chorales from the *St. Matthew Passion*, worthy to be filed beside the best of the Bach discs. Then the Columbia Spanish Album, a happy and ingenious recognition of the flourishing popularity of Iberian composers, already seriously contesting their Russian colleagues' hitherto invincible position as chief purveyors of musical color. Bach again, in the form of Elizabeth's Schumann's arias from the *Matthew Passion* and the 159th Cantata—the disc which more than any other has been held abroad to merit the title, "the perfect vocal record." The Delius works, of course, and the little Bartok-Szigeti disc, the modest but invigorating beginning of what should be a series of recordings of the works of a musical pioneer.

But even such delectable mountains are dwarfed beside the prime reasons for phonographic thanksgiving, two additions to recorded literature that will surely be ranked by the phono-historian of twenty years from now—and later—as musical landmarks.

Ernest Bloch expressed the feeling of all modern musicians when he said, "Gregorian Chant is the basis of all our music, and probably the greatest, the most 'modern', the most beautiful

music ever written. It is eternally young, because it was written by inward necessity. It will stay young and new when our so-called 'modern music' will have become obsolete." Mr. Bloch, as it happens, has expressed better than any other of his race the Jewish temper in music. His tribute to Gregorian Chant is expressive of the supra-denominational appeal of this ageless music. The revival of Gregorian Chant is one of the glories of modern musical achievement. It was begun in the last century by Dom Gueranger, the first Abbot of the restored Abbey of Solesmes, a Benedictine monastery in France, founded originally in 1010, and carried on by his successors, most notably by the late Dom André Mocquereau, whose painstaking researches restored the secret of the ancient style of vocalization, and under whose training the Solesmes monks learned to sing the chants as they were intended to be sung, free from the stiff restraint of metrical accent and an exclusively major and minor modal system that have encrusted even the greatest works of modern music.

To scholars and to the Catholic clergy and choir-masters the Solesmes recordings are obviously of supreme value, but I must emphasize as strongly as I can that their value is no less—if for differing reasons—to everyone of any musical sensibility. I request every reader of THE PHONOGRAPH MONTHLY REVIEW to hear at least one record and to learn that sublimity in musical expression is not dependent on a great orchestra, a trained virtuoso, a "personality", or our whole present-day harmonic and rhythmical system. For those who are interested in the history and technique of the chant itself, the booklet by Dom J. Gajard, the Solesmes choirmaster, provides an excellent brief survey—a very model of all that the booklet accompanying an album set should be. The chants sung for recording are published by Desclée and Company, Tournai, Belgium, who also publish Dom Mocquereau's summary of his researches, *Le Nombre Musical Gregorien*, of which an English translation is announced for early publication. In addition there are articles on the Solesmes Abbey and the "Spirit of Gregorian" in the April 23rd issue of *The Commonweal*, New York. The latter article is written by Vincent C. Donovan, who took part in the earlier records of the Ordinary of the Mass, under the direction of Mrs. Justine Ward.

It is a far stride from the Gothic—sensitively strong and delicately massive—art of the Middle Ages to the bracing air and thin sunlight of twentieth century Finland, yet Jean Sibelius in expressing himself has expressed his race and his countryside with something of the communal spirit

of the anonymous composers of the chants. Beginning with the third symphony Sibelius strikes a note more personal and concentrate, more characteristic of modern feeling in general than that of a people, but in the first and second symphonies he speaks to a wider public than the restrained, concise, highly impregnated language of his later works can ever command. Since the first days of this magazine, it has consistently maintained the necessity of these recordings, at last made possible through the truly public spiritedness of the Finnish government. The English Columbia company surpassed itself in making the records of Dr. Professor Kajanus' performances. Sibelius' symphonies possess tremendous rhythmical impulse, a quality that is usually lost sight of in emphasizing the more obvious dark coloring of the instrumentation, but Kajanus, although not a young man, demonstrates the wisdom of the composer's choice for conductor, and plays both works with magnificent muscularity and verve. The recording is powerful but it does not distort. Perhaps the string tone is a bit nipping, but it is invigoratingly so, and the distinctive orchestral colors are accurately maintained. The pounding scherzo of the first, the rising tonal surge of the finale of the second, the plaintive ingenuous song of the slow movement of the first demonstrate the various facets of the recording director's skill and care. I have played these records again and again, using the full amplification of an electrical phonograph and Burmese Colour Needles and the effect is as fine as I have yet to hear from the phonograph—entirely apart from the overwhelming thrilling effectiveness of the music itself, which I venture to predict will hold a position within a very few years analagous to that held by the Brahms symphonies today. It is music cast in the same heroic mould, outspoken, unspoiled, and gloriously whole-hearted.

I had hoped to write more about the Burmese needles this month, but I shall have to defer my comments until next issue. They involve more care than steel needles, or even the fine gauge grip variety, for a mechanical sharpener must be used to get the best results, but these results are so good that I feel they more than repay the effort expended. The haphazard phonophile will hardly care to expend the extra trouble, but the person of sensitive ears and a insatiable desire to get at once the most artistic and the most realistic reproduction will find them a step nearer the ideal. Certainly the reproduction they afford of such discs as the Solesmes and Sibelius recordings is more thoroughly satisfying than anything I have yet known.

R.D.D.

Confessions of a Self-Made Critic

By DAVID L. PIPER

A western music critic acknowledges his debt to the phonograph

AT this writing Ravel's widely ballyhooed *Boléro* has not been given a public performance by a qualified symphony orchestra within the territorial confines of the Pacific northwest. Yet, I, serving in the capacity of music critic for a leading local daily, will go to the regional première of the piece next month with a very definite and not unbiased idea of how it may most effectively be played. Ten years ago, the answer to such a riddle would be that one had procured a copy of the score and laboriously picked the work to pieces at the piano. As a matter of fact, I can read an orchestral score with somewhat the facility an American tourist reads a Polish bill-of-fare. But the answer is only too obvious today: two renderings of the *Boléro* have been released by major phonograph companies within the past few months. After some sessions with the new discs with the collaboration of my faithful phonograph, I am able to plunk the ever-recurrent themes on the piano, give a resumé of the instrumental combinations utilized by the composer, as well as talk learnedly about passacaglia rhythm, south sea tribal dances, and the astonishing modulation near the close.

This is a latter-day illustration of how the phonograph aids the provincial music critic in writing intelligently and confidently on works with which his fellow concert-goers are not intimately acquainted. Counterbalancing this advantage, there is the danger that too great a familiarity with a given phonographic rendition will make the provincial critic intolerant of the local conductor's somewhat different interpretation. Too, there is the possibility that the critic will already have wearied of the innovation, and what critical enthusiasm he is compelled to register will be unfelt. Both these hazards are, however, to be preferred to utter ignorance.

Musical criticism is a hybrid profession. On the one hand, it entails more than a mere liking for music; on the other, it entails journalistic sense. In journalism erudition is most frequently utilized in behalf of the editorial page or the literary supplement. With a few notable exceptions, musicians seem to be sadly incompetent as journalists. In the great musical centers there is ample opportunity for the journalist, the critic-to-be, to obtain the experience and background essential to the

music-critic's calling. In the provinces the enormous bulk of musical performances are given by talented amateurs or third-rate professionals. Perforce the would-be critic's opportunities to gain necessary experience are deplorably limited. The occasional symphony concert, the one or two series featuring celebrities and the biennial visit of an opera troupe provide him with only a fraction of the first-hand experience he must have.

No school of journalism can impart this experience, nor even incessant reading of music reviews in the great metropolitan dailies. Nor even a lifetime of piano lessons. Nor even, latterly, close heed to what the radio can impart. Having only this experience behind him the newly-appointed critic must bluff and bluff hard. There was a day when I bluffed quite brazenly, and there are some colleagues of mine who still do. One need not be an overly astute between-the-lines reader to know when the writer has wandered far from the confines of his own first-hand knowledge and experience. Much musical criticism—"reviewing" is the gentler, and more appropriate term—is the journalistic equivalent of the average radio announcer's floundering in a morass of musical terminology. The critic's perfunctory allusion to "generous and well-merited applause" is not a whit hollower than the announcer's pitiful mispronunciations.

I was a duly invested critic when I first heard Strauss' *Don Juan*. Those in the audience with me who were hearing the tone poem for the first time were no more at sea over the work than was the critic whose review they would read in the next morning's paper. Naturally I put up the bluff of my life. I composed a dissertation which was intended to give the reader the impression that Don Juan and I were room-mates at college and that Richard Strauss was the composer of our college song. I deceived no one, in fact. Least of all myself.

Today I am seldom embarrassed by utter unfamiliarity with the masterworks our worthy conductor elects to introduce. The phonograph has almost entirely obviated the danger of my making an ass of myself and of the newspaper I represent. There was a good deal of correlative study to be undertaken, of course, but the phonograph has been the principal medium for enlightenment and edification.

When I first assumed the music-critic's burden I was assigned to cover the local appearance of a world renowned English violoncellist. He played a transcription of the Franck violin sonata, so dear to the great preponderance of distinguished violoncellists. The program said simply and inadequately, "Sonata in A Major (Franck)." I naively assumed that the illustrious Belgian had composed the sonata for the baritone fiddle. My review reflected my naïveté. Only partial solace was obtained from a chapter of Newman's "Music Critic's Holiday" wherein the excellent Ernest confesses that he once revealed his own monumental ignorance following an experience indetical with mine. Now, Cortot and Thibaud dispense this music in my company as frequently as my whims may dictate. Thanks, of course, to the faithful phonograph.

And so the colossal deficiencies were by degrees ironed out. When our symphony society at length was able to give the Beethoven ninth symphony its sadly belated local premiere, I could anticipate every stroke of the conductor's arm, was prepared to squirm at very false note uttered by the soloists. Thanks, again, to the phonograph. The phonograph then, enabled the floundering critic to make the intimate acquaintance of nearly every item of the standard symphonic repertoire. No need to enumerate the recordings which have aided in effecting the transformation.

And opera? Only when providence brings us an itinerant troupe of Italians, or a substantial guarantee brings the Chicagoans westward, do the galleries of our public auditorium echo the strains of grand opera. The last time (and probably the first) that *Tristan* was disclosed to local opera consumers, I was too young to know how Wagner's motives differed from honorable motives, or what motives were anyway. True, I heard *Tristan* not long since in Munich, but real intimacy with the music-drama came from possessing the Bayreuth Festival discs. I have never heard the Ring operas in the flesh, but if the German Opera Company ever makes good its threat to visit our city, I shall go prepared to distinguish between the Rhine maidens and the valkyries. Fervent thanks, again, to the phonograph.

And the more flamboyant operas of the Latins. I know every succulent strain of *La Traviata*, every oriental improvisation of *Aida*, every sugary phrase of the recorded Puccini repertoire, all the fiery bombast of *Carmen*.

Last come the reserve battalions. Provincial gramophiles eventually enter into commune with masterworks no local impresario could muster the courage to undertake. At least not for some few revolutions of the moon. I do not expect to attend an "all local talent" rendition of Beethoven's *Missa Solemnis* for some years. I do not seriously suppose our orchestra soon will cope with the techni-

cal intricacies of *Le sacre du printemps* and *Ein Heldenleben*. Nor is it likely to do more than partially poetic justice to *L'oiseau de feu* and the *Symphonie fantastique*. As far as the average concert-goer of my town is concerned, these are of the vast company of unborn masterpieces. They are ambitions rather than fruitions.

Hence the phonograph has brought your wandering critic ahead of the game. And the journalist has to be ahead of the game. I refer to my first record, Paderewski's rendering of the "*Butterfly*" etude in much the spirit the millionaire points to the first dollar he earned. And I do not grant the millionaire a greater thrill from his latest financial coup than I have been getting from the acquisition of the Brahms second symphony as played by the Philadelphians.



Phonograph House Organs

The Brunswick Radio Corporation is now bringing out a companion journal to the *Brunswick Topics* mentioned in our September issue. Mr. James E. O'Bryon, editor of the *Topics*, is also the editor of the *Brunswick Dealer News*, a monthly devoted to the interests of Brunswick dealers. Although primarily a trade organ, many of its articles on Brunswick instruments and records are of interest to the layman as well as the dealer. The first issue (September) contains articles by various Brunswick officials on the Warner-Brunswick Alliance, the Brunswick advertising campaign, Unrecognized Profits in Records, Engineering Features of the new Brunswick Line, Merchandising talks, etc.

The September issue of the RCA-Victor Company's house organ, *The Voice of the Victor*, is a special number celebrating the new Victor Phono-Radio line. Although it too is intended primarily for the dealer, it contains many photographs, technical details, and information that are of keen interest to every thorough-going phonograph enthusiast.

I. R. A. "Digests"

Mr. A. J. Franck of the International Records Agency has recently inaugurated an interesting service for his clients, for whom it has been impossible to secure an adequate supply of catalogues of the many makes of European records carried by the I. R. A. A series of "digests" of foreign catalogues will be issued regularly to keep clients acquainted with all the most important and interesting items they contain, in addition the many works which the Agency has felt deserving of immediate importation. Phonophiles searching for works well off the beaten track and those specializing in particular types, artists, or composers on records should find this service of unusual value.

Mr. Fuhri on Record Business

A current interview with Mr. W. C. Fuhri, Vice-President and General Sales Manager of the Columbia Phonograph Company, contained some stimulating pointers to the Radio dealer on the direct value of the record business: "If dealers will become as enthusiastic about the record business as all important radio manufacturers are, they surely can triple their sales this coming season . . . the combination radio-phonographs being turned out indicate a strong feeling on the part of the manufacturers that the public wants radio music and record music—and they are right . . . the combination idea makes a strong appeal to the public, and means cash record business for those record dealers who follow through and sell the record idea to their customers who buy combinations. . . . By the way, the "old style" phonograph is not dead. A supply Jobber told me the other day that he is selling 20,000 main springs a month—he also sells lots of records. It is apparent that these main springs mean record business too, because they are putting old phonographs back in service."

From the Río Grande to Cape Horn

By W. S. MARSH

II. The recorded music of Caribbean and South American Countries

(Mr. Marsh's survey of recorded Mexican music appeared in the September 1930 issue.)

CUBA (from *Cubanacan*, the native name of its central region) is the largest, the most advanced, and the most progressive of the West India Islands. English is quite largely understood in the larger cities; and its nearness to the United States, the number of North Americans residing, or having commercial interests there, and the consistent friendliness of President Machado have lead to an especially fine feeling between our two countries. As may be expected, Cuba is very much alive musically, and there are many recordings of her popular music.

Amado Roldán, composer and assistant conductor of the Havana Philharmonic Orchestra, says that "while most people think of Cuban music as being an adulterated form of Spanish music, it is something distinctive . . . a blend really of racial strains, the Indian, the Negro, and the Spaniard combining to give a richness and complexity that not one of these people alone have. The Cuban music has all the languor and easy grace of the Negro, the barbaric strength of the Indian, and the romance and fire of the Spaniard."

I know of no music that approaches the ingenuity and complexity of rhythm of that of the West Indies. Those people who believe that jazz writers have reached the limit in that respect would revise their opinion after hearing some of the music of Cuba and the other Caribbean countries. The Negro constitutes a large percentage of the population; and the Negro influence is responsible for this rhythmical variety. This music, when transcribed for the piano, may look fairly simple; but it takes considerable practise for even the skilled musician to play it correctly. The left hand must play with precision, and the right hand must carry along the melody in exact conformance. Sometimes, for instance, we find alternate measures of 6/8 and 3/4 time; sometimes the left hand will have 6/8 time, while the right has 3/4; and to correctly play the super-syncope requires a very nice feeling for rhythm. The lyrics for the vocal music are inclined to be verbose, without much thought underlying the words.

The *habanera* is one of the oldest Cuban forms, and may be instrumental or vocal. The music is

slow, stately, and oriental in character. There is usually a short introduction, followed by two movements of 8 or 16 measures. If the first part is minor, the second will be major, and serves as a refrain. This construction, however, is not invariable. *En Cuba*—"In Cuba" (Victor 46669), sometimes called *Tú*, by Eduardo Sánchez de Fuentes, follows very closely the construction described, and is a very attractive song that is known all over the Americas.

The *guaracha* is a plantation song in triple time, as an example of which there is *La Mulatica del Barrio*—"The Mulatto of the District" (Columbia 2476-X), in which the guitar is used in an interesting manner for the accompaniment.

Cuba also has a *bolero*, in double time and quite different from the Spanish *bolero* in 3/4 time. *Presagio Triste*—"Sad Omen" (Columbia 2476-X); and *Capullito de Azucena*—"Little White Lily Bud" (Columbia 2689-X) are examples of the Cuban form.

Another Cuban plantation dance form is the *rumba*. The dance itself, when uncensored, is very sensuous, with much hip and body movement, portraying in pantomime the successful pursuit of the woman by the man. The record cannot show us the dance; but *Dicharachos*—"Common Words" (Columbia 2873-X) will give us an idea of the music, to which, in this case, words have been written.

Cuba's most popular ballroom dance is the *danzon*. It is in rather slow 4/4 time, consisting of a series of one and two steps, the tango rhythm appearing in the accompaniment. At certain places the dancers stop, chat, and then resume the dance, although the orchestra plays continuously. It is said that in less modern times it afforded the well-bred young people their only opportunity for flirtation, the proprieties being satisfied by the pause in the dance, during which time the *dueñas* might see that the formalities were duly observed. *Mi Hermano Fernando*—"My Brother Ferdinand" (Columbia 3239-X) is a *danzon* by Jorge Anckerman, prominent composer of popular music. Words are also written to the *danzones*, and in *Canto Siboney*—"Siboney Song" (Victor 81213) (the *Siboneyes* were an ancient people of Cuba who have practically died out), we have a beautiful *danzon* by Ernesto Lecuona, splendidly interpreted by the Mexican soprano, Margarita Cueto. This composition has been extremely popular.

The *son* is another very popular Cuban dance, used both for social and exhibition purposes. The music is similar to the *danzon*, and as a social dance it may be performed decently, or in a rough and rowdy manner. In short, it is Cuban jazz. As an exhibition dance there are many variations of the *son*, one of which is called *el papelote*—"the kite." In this, the woman assumes the part of the kite, which is being flown by the man, receding from him as he makes believe let out the string, coming towards him as he draws it in, both at the same time performing a varied pattern of steps. The dance ends when both are pressed closely together. As they are popular modern music, there are, of course, many recordings of the *son* and *danzon*.

A very old type of folk song is the *punto guajiro*. The origin of these songs is unknown. They are written in a combination of 6/8 and 3/4 time. On Columbia 3207-X there are two of these *guajiro* songs: *Tus Lindos Ojos*—"Thy Lovely Eyes"; and *La Pipianera*—"The Pipian Maker."

Cuba has such a long list of famous composers and musicians, that even if there were recordings to represent them (which there are not), there would not be space to devote to them. To mention a few, however:

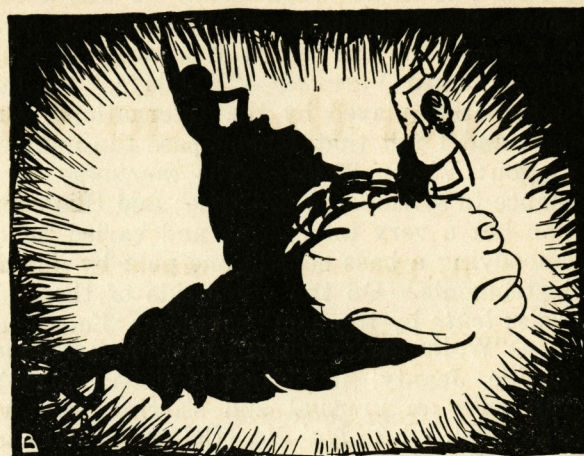
Joaquín Nin y Castellano, pianist, writer and composer, who lives in Paris. One of his songs, *Tirana*, appears on imported Columbia D-12045.

Eduardo Sánchez de Fuentes, one of the most notable of Cuban composers, and a distinguished critic. He has written three operas, a large number of songs in the style of folk music, and symphonic poems. Besides the *habanera* previously mentioned (*En Cuba*), there are recordings of *Rosalinda* (Victor 1299); and *Corazón!*—"Heart!" (Columbia 2987-X).

Gonzalo Roig, composer and conductor of the Havana Symphony Orchestra, best known for his very popular *Quiéreme Mucho*—"Love Me Dearly." (Victor 929). *Ojos Brujos*—"Witching Eyes" (Columbia 3109-X) is also by the same composer. Maestro Roig was recently guest conductor at a concert given by the Pan American Union in Washington.

Ernesto Lecuona, pianist and prolific composer, who recently appeared at the Roxy Theater in New York, and whose works have been very popular. That he has, to a very large degree, the gift of writing beautiful melodies we have already seen in *Canto Siboney*. Among his many other compositions are *Amor Fugaz*—"Fleeting Love" (Victor 81213), and *Me Odios?*—"Do You Hate Me?" (Victor 46098). *La Comparsa*—"The Masquerader"; *Por Fin Te Vi*—"At Last I Saw Thee"; and *Danza Negra*—"Negro Dance" are played by the composer on the piano, on Victor 79465.*

*Lecuona's "Malagueña," recorded by Olga Samaroff, Victor 7304, is reviewed among the piano releases elsewhere in this issue.



Two popular composers of light music are Moisés Simons and Eliseo Grenet. Grenet's *Ay! Mamá Inés*—"Ah Mamma Agnes" (Columbia 2926-X); and Simons' *El Manisero*—"The Peanut Vendor" (Columbia 2965-X) are sung by Rita Montaner, "the Ambassadors of Song," who created a sensation in Paris with these two compositions, which are certainly quite out of the ordinary.

But we must hasten on, coming next to

PORTO RICO: Many of us are apt to forget that Porto Rico is United States' territory. Although it has the most even and healthful climate of any country in the Americas, tourists prefer the gaiety of cosmopolitan Havana. About the size of Long Island, Porto Rico is much overpopulated; and Governor Theodore Roosevelt has a hard task to help to solve the many economic problems which have arisen. However he has attacked them in such a manner as to show himself truly *simpático*.

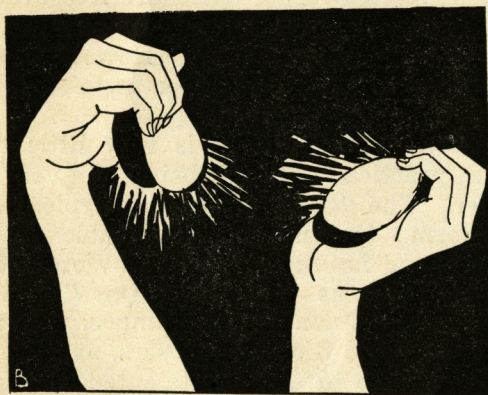
In recorded music, there is very little to interest us, practically all of it being of a very light character. The *danza* is the most typical Porto Rican form (again the ineluctable tango rhythm!); and *Laura y Georgina* (Victor 46767) and *Felices Dias*—"Happy Days" (Victor 46669), both by Juan Morell Campos, who ranks first among Porto Rican composers, are two *danzas* sung by the lovely and talented Catalonian soprano, Countess Olga Albani.

Another typical Porto Rican song is the *aquinaldo*, which means a Christmas or New Year's gift. At the Christmas season, groups of singers and players go about from house to house and sing these *aquinaldos*, the words of which usually contain a hint that a gift will be appreciated. It is customary to offer them refreshments, or give them a small present. A composed *aquinaldo* is recorded on Columbia 3429-X.

HAITI and SANTO DOMINGO: Two adjoining countries, both largely Negro in population, but the French language prevailing in Haiti, the Spanish tongue in Santo Domingo. Here is practised that weird system of magic and supersti-

tious rites known as "voodooism." I was about to ignore these countries when, quite by accident, I came upon the record of a lovely Haitian *meringue* named *Vacances*—"Holidays," by Ludovic Lamothe, played by the International Orchestra; and I felt that I must pass the number on to you: Victor 81857. The *meringue* is a folk dance in syncopated 2/4 time; and this composition has a very interesting and varied melody, embodying a bass solo in one part by one of the instruments. On the other side of the disk is a *valse lente* by the same composer, *Valse aux Etoiles*—"Waltz to the Stars." Another *meringue*, by Occide Jeanty, is *Maria* (Victor 46156), coupled with an unusual and stirring military march, "1804." A *Ti Na' Ma* (Columbia 3801-X) illustrates the Dominican *meringue*; it is backed up with *Las Mujures*—"The Women," a *guaracha*, also from Santo Domingo.

One of the most eminent of Caribbean composers is Justin Elie, born in Port-au-Prince, Haiti, in 1883. He started his musical education at the age of 6, and completed it at the Paris Conservatory. Although he has written a number of compositions, there are now no recordings available, although I treasure an old Columbia "Novelty" record (E-7072), containing on one side the "Princess Dance" from *Scènes Vaudauesques*; and on the other side "Dance No. 4" from *Danses Tropicales*, played by a Haitian orchestra under the direction of the composer. African rhythms, exotic melodies, jungle drums—here indeed is weird music.



VENEZUELA: There is said to be considerable variety to Venezuelan music, as it originates from three distinct sources: The cities, which give it the Spanish flavor; the lonely prairies, which give the element of sadness; and the coast regions, inhabited largely by Negroes and half-breeds, which are responsible for the African rhythms. There are not many recordings available, however, to illustrate this variety. Nevertheless, we have a recording of a *zoropo*, a little song of the olden time, *Cuatriboleao* (Victor 46176), a somewhat monotonous melody, but interesting in that one of the instruments employed is the *cuarto*, a small guitar-shaped instrument

with four strings, played tremolo style. The other side of the disk has a decided Spanish flavor—a *paso doble* patterned after the Andalusian dance by that name: *Princesa de Stamboul*—"Princess of Stamboul." Another *zoropo*, perhaps a little more characteristic in rhythm, is played as an instrumental selection by a typical Venezuelan orchestra on Victor 81862: *El Disloque*—"The Dislocation." On the reverse side is a *bambuco*, a dance popular in the northern part of the continent: *Angel de Mis Sueños*—"Angel of My Dreams," originating in the State of Tachira, and expressing the element of sadness. Venezuela also has the waltz, but not à la Strauss. Note how different from the waltz with which we are familiar is *Sol Radiante*—"Radiant Sun" (Victor 46178).

(The conclusion of Mr. Marsh's article will appear in the next issue.)

PHONOGRAPHIC ECHOES

Activities of Two P. M. R. Reviewers

Mr. Nicolas Slonimsky, whose reviews have been a feature of recent issues of THE PHONOGRAPH MONTHLY REVIEW, has recently been engaged by the University Extension section of the Massachusetts Department of Education to give a series of eight lectures at the Boston Public Library on Modern Music and Modern Musicians. Mr. Slonimsky's technical equipment is sauced by a lively wit, and his talks on contemporary music are as stimulating as they are authoritative. One of the features of his introductory lecture was an imaginary speech delivered at Stravinsky's Centennial in 1980—an amusing and thought-provoking glimpse into the future when the erstwhile terrifying modernist has grown into a classic and gravely accepted without question by the orthodox. The synopsis of the course contains some apt musical characterizations: Russians Without Russia, the Germanic Brain-Workers, Jazz or Yatzit?, Respighi's Vacuous Splendor, Hilarity and Nonchalance in the Music of Arthur Bliss and Lord Berners, The Yankee Revolutionists, Henry Cowell—the Incendiary, etc., etc. Phonophiles living in the vicinity of Boston should find the course very much worth-while looking up; further details may be secured at the Boston Library.

In the October issue of the *American Mercury* Mr. Slonimsky has a highly interesting little article on the subject of Absolute Pitch, in which he explodes some of the fantastic legends that have grown up around this faculty, and gives a clearer notion of what the ability to think in absolute pitch means to the professional musician. Incidentally he contends that even the most gifted ears cannot identify more than four discordant notes, simultaneously struck. Combinations of two and three dissonant notes are easy for such "clairaudients" as Erich Korngold, Alfredo Casella, Jesus Maria Sanroma, Joseph Achron, and others. "The first casualties announced themselves with the addition of a gratingly dissonant fourth note. Still the majority of guesses were correct. The fifth note—maliciously disagreeable with the rest of the chord—got them all. The jarring interference and the 'beats' to which it gave rise must have formed a physiologically insurmountable obstacle to the correct perception of the tones."

Mr. Richardson Brown, whose article on Heinrich Schlusnus appeared in September P. M. R. and who reviews operatic and lieder records in these pages, has now a well-established record-review column in the *Musical Leader*, "Phonography, Inc.," that has succeeded in arousing a great deal of interest among the readers of this informative musical weekly (edited by Florence French, and published in Chicago). Mr. Brown's column covers current record releases, chatty notes on recording personalities, and comment on the latest developments in the phonograph world and phono-musical press.

In the Godly Modes

By R. P. BLACKMUR

An appreciation of the Solesmes Gregorian Chant Recordings

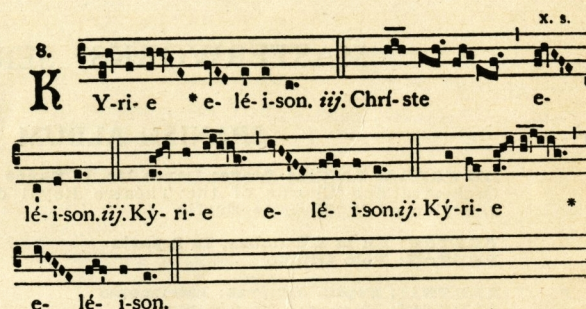
THESE records are forbidden from use during an Office of the Church, an interdiction established by formal decree in 1910, when the phonograph still squalled in swaddling clothes. The reasons for the decree are, according to Dom Gajard (whose brochure on the Gregorian chants accompanies this album)—the reasons are self-evident. The notion of substitution, except in the Sacraments, has always been repellent to the Roman hierarchy, and with its rules upon ritual we can have no connexion, but I think there is an aesthetic as well as a theological justice in this particular interdiction. Like folk-music, and perhaps like the greater symphonies, music of this character on records is a species of aesthetic sacrilege. Like folk-music, these chants properly belong to occasions which are at once set and spontaneous; they belong to certain stations of life; their simplicity is passionate and their gravity exuberant. The very notion of "playing" them, of picking them up here and there, and listening to them—or not listening to them—without sharing them, without taking an intimate part in their expression, is foreign to their essence and derogatory to their beauty. The chants were made by and for the congregation of the faithful; the records were made by the Victor Company and by them made for—whoso runs to buy. To the devout it may be different, but to me, listening to these records brings with it such a feeling as I may imagine possesses a Catholic admiring the chaste services of Buddha; all his knowledge, all his care, all his sympathy cannot separate from his perception of that beauty a certain alien wistfulness. The perfection of experience is beyond him, his admiration, his sympathy, are nothing, because the experience is not his and may not be.

Yet we may come near, and perhaps in losing, as we must, the religious heart of the music, we gain something the early Catholic never had—a sense of the music as art. We may not fall aside ourselves in ecstasy, but we can see the ecstasy of the music, because we will be apart from it, listening, wondering, alien; and at the same time finding a sufficiency of its meaning within us, much as, equally alien to its heart, we find substance in the Hell of Dante. Such operations of the sensibility are the gift of any art; in some arts, such as this art of the Christian Mass in music, there is a peculiar quality of exhilaration which taken casually amounts to emotional debauch, but which taken with all the intelligence on the stretch amounts to the deepest possible form of artistic knowledge.

It is not easy to explain this quality. We customarily find it in the works of the greatest individual artists; and we as often like to find it in a national art, like that of skyscrapers or suspension bridges, clipper ships or dynamos. Some people have a talent for discerning it in the simple continuity of history. In any case we believe that either the extraordinary individual or the whole race gives perfect form to a dominant emotion: such an emotion as controls the life it reflects.

In the instance of these chants there is a phrase, used by a character of Thomas Mann's about a thirteenth century German Pieta. The chants, like the Pieta, are anonymous and communal. There is not the anonymity of an individual or the community of a polity; it is the anonymity of a living church, the community of its congregation at prayer. For these chants deal with man in the arms of God. They are incantations, grave words in lyric form, addressed to God in his praise and for the salvation of man.

It is easy to say that they sprang from the heart of the people, and probably wrong; because no doubt individuals



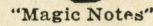
(Quoted in the Victor booklet from the Solesmes Edition of Gregorian Chant published by Desclée, of Tournai, Belgium.)

both perfected what they found and invented what did not exist—there are dates for beginning and ending even if we do not know them. On the other hand, it is as true and more important that it was not individuals who made them live or gave them meaning. They grew like a language with subtle and profound accretions of meaning out of the necessities of common use; so that the feelings and ideas that shaped them were not the affair of single men but the clamour of every soul to its god. Hence we think of these chants as incorporating the spiritual form of a civilization where the energy of man burst into emotion and the emotion was religious aspiration—a civilization which ended, as some think, with the thirteenth century.

For it was in the thirteenth century that the chants began to lose their character insofar as their rhythms became confused and their variety merged. The fact is they had been replaced as the supreme mode of human expression by something to which they very properly be compared, the great twelfth century cathedrals—their architecture and their stained glass. The cathedrals, too, were anonymous and communal. Looking at them the sensibilities are exhilarated to the same degree and in much the same way as by the music of the earlier chants which filled them. The resemblances are striking. Both chants and cathedrals have, an enormous fragility of mass, a portentous delicacy of balance, a sustained intensity of aspiration, and a sense of infinite power in reserve. Each combined, what no society has been able to combine since in either art or thought, an extraordinary luxuriance of detail, ornament for ornament's sake, with a direct simplicity of design, an utter unity of feeling. The Church with its music and its temples was surely the glory of man.

These are words and words fuddle music more than not, unless they bring themselves finally to the confession of their poor limits as mere pointing fingers. The rest is bad poetry and celebrates something which never existed: what music seems to be when we talk about it, but never seems when we listen to it. What we should properly have been saying is that the monks of the Abbey of Solesmes have honoured the Victor Company and ourselves with an album of beautiful music. Some of the chants will be admired more than others—perhaps the *Jubilate* and *Justus Germinabit* most of all; and some may seem difficult to the secular ear on account of the strange terror that fills them. All of them have that beauty of human emotions, human agony, triumph, and peace, which is the beauty of music made, anonymous and communal, upon a godly plane, reprieved from the flesh that bred it; for the eight modes of Gregorian Chant are all godly modes.

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Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 5 Boylston Street, Cambridge, Massachusetts.

Three Favorite Piano Records

EDITOR, PHONOGRAPH MONTHLY REVIEW:

After a long but fruitless search I have given up hope of ever finding a certain piece of piano music, although I had been repeatedly assured by more than one phonograph enthusiast that such records existed, namely: Gounod's *Ave Maria* as a piano solo. To settle the question of the existence of such records for once and all I feel that there could not possibly be a better place than the editorial rooms of our magazine, the P. M. R., devoted exclusively to canned music as well as to my fellow readers of it. I have noticed that many of my fellow readers had often gone to considerable trouble to furnish some puzzled, music loving soul with valuable information about some particular matter in the phonograph field of music, a fact, which raises my hopes rather high that my own inquiry, trivial as it may seem to highbrow music lovers, will be answered quite authoritatively by either a member of the editorial staff or a member of the body of readers.

And while I am in the midst of asking for information I should also like to have you, dear editor and you, dear reader, a few records of piano solos which might appeal to my particular taste recommended. I am just beginning to get interested in records of piano music having bought my first phonograph only three months ago. For a radio I do not care very much, for reasons which most phonograph lovers will only too readily understand.

Now, and I suppose that this has happened to most phonograph lovers, I have bought records of music by some of the so-called greatest composers and made by artists of international reputation but find, that for many of them I do not care in the least after having heard them once and they are as a rule two dollars or even more. So far I have discovered only three piano records which give me supreme satisfaction whenever I play them and I have played them at least twenty times since I have them. The records in question are:

Kamennoi-Ostrow, (Rubinstein, Op. 10, No. 22), played by Harold Bauer.

Nocturne, (Grieg, Op. 54 No. 4), played by Olga Samaroff.

Nocturne, (Chopin, Op. 15, No. 2), in F Sharp Major, played by Paderewski.

It seems to me that the three records mentioned above will suffice to enable you or some kind reader to recommend some other piano music which might appeal to my somewhat simple and primitive taste as some of my good friends term it (friends are frank that way, you know), but I will add that I heard over the radio in one of the local stores not very long ago a piano solo of the already mentioned Gounod's *"Ave Maria"*, just a piano solo, no fiddling or singing with it and it made such an instantaneous hit with me, that it sent me day after day for a whole week to, what one of my fellow readers, Mr. Wallace E. Dancy in the August number, called a record broker, with the disappointing result mentioned at the beginning of this letter. Braga's *"Serenata de los Angeles"* which, of course, is primarily a violin solo, and Haydn's *"Minuet in C Major"* I enjoy also very much.

These are the only leads I can give you, dear editor and dear reader but I think, that I can safely bank on your knowledge of human nature to manage to get my number right.

Yes, I did read the list of the *"Ten Best Foreign Records"* by one of your staff reviewers, which he would rather have known as the *"Ten unusually interesting foreign Releases"* but I suspect, that it might be some of that highbrow music which for some reason or other I seem to be unable to properly appreciate and I haven't got the guts to have them played for me and then refuse to buy possibly any of them, if they do not appeal to me. Yet, I have a sneaky feeling

that among those very ten might be a few which I might cherish for ever after. I wonder—
New York City

AUGUST HAUBER

From the Dean of P.M.R. Subscribers

EDITOR, PHONOGRAPH MONTHLY REVIEW:

On checking up my accounts for September I find that through some lapse of memory I sent you two checks of four dollars each, one dated Sept. 9th, one dated September 15th, in payment of subscription to PHONOGRAPH MONTHLY REVIEW for the coming year. . . .

I might say that being as I am, in my ninetieth year, I am not making any subscriptions to papers or magazines beyond the current year. Please look the matter up and let me hear from you.

As you will note I am one of your original subscribers, beginning with the October, 1926 issue, and have had in reading your magazine one of the greatest pleasures of my old age (next to playing the records themselves).

Beaver, Penna.

H. W. W.

The Good Samaritan

EDITOR, PHONOGRAPH MONTHLY REVIEW:

No one who lives in the large Eastern cities can realize what the absence of the best in music means to the dweller in the middle and south-west. Concerts and recitals are rare and almost invariably carelessly played. To those hungry for Wagner and Brahms and Bach the radio offers poor consolation. The phonograph is our good Samaritan; it means everything to us. Without it we would be entirely out of touch with the musical world (I have played the *"Bolero"* a score of times before it has been performed anywhere in this part of the country). The *"Lohengrin"* and *"Carmen"* sets that Brunswick puts out give me opera at home, inexpensively, comfortably, and free of the tiresome stretches of padding one has to endure in the opera house. And Gilbert and Sullivan. . . . I order the D'Oyly-Cardé albums the moment they are announced. Your magazine helps keep up the good work. It is invaluable to me in making mail order purchases. The new cover reflects the entire magazine's new tone: alert, up-to-date, eager to illumine every conceivable aspect of recorded music. Congratulations on your fifth birthday, and many happy returns!

Wichita Falls, Texas

J.J.F.

Ingenuous Intricacies

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Lest some reader should wonder what I meant by referring to Mozart's *"ingenious intricacies,"* in my review of the Lener Quartet in the October issue of the PHONOGRAPH MONTHLY REVIEW,—may I correct the linotypist's error, and restore the original letter U instead of the intrusive I, in the word *"ingenuous"*. Certainly, ingenuousness, not ingenuity is characteristic of Mozart's intricacies.

Jamaica Plain, Mass.

NICOLAS SLONIMSKY

A Field for Cultivation

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Every so often we hear from the eminentissimos that the dear public's musical education is progressing rapidly, thanks to broadcast and recorded music; that soon the popular clamor for Bach, Beethoven and Brahms will drown out the saxophone maestros; and that the professional Hanslicks are headed for the discard. On what these recurring enthusiastic pronouncements are based is not readily discernible. At least from the observations of this ancient phonophilist, the signs are not encouraging.

Some time ago I met a principal of a high school and was invited to view an expensive phonograph which the school had purchased. The good man who in his heyday must have been no mean musician himself, having at his first and only public recital, when memory failed him, faked the entire Chopin B minor Sonata and gotten away with it, rather surprised me by asking that I select some suitable records for

the school. I ventured the opinion, that since this was no doubt the prerogative of his music department, they would prefer to do their own choosing. I soon came to find out that all efforts had been exhausted from this source and the net result was three recorded masterpieces, two by Harry Lauder and the third, a snappy version of "My Blue Heaven," which the principal hastened to explain had been contributed gratis by the dealer who sold the machine.

In relating this incident later to a teacher in another school, she evinced no surprise and assured me the situation was no different from that prevailing in her school, which could only boast of a handful of pre-historic records bequeathed by someone evidently very fond of Irish songs.

Continuing my travels, I ran into the inevitable, the sweet young supervisor whose niveau was Chaminade and who believed that the radio was doing great things, but as to the phonograph, that was simply a thing of the past.

At still another institution things were not quite so hopeless. The phonograph was used in connection with the work, but the instructor revealed a sublime innocence of any knowledge of discography when she asked if I could tell her the name of a beautiful recording she had heard of something by Grieg and whether there was a record extant with a complete symphony on it.

The evidence I have here presented is of course far from conclusive. It may be that I stumbled upon cases which were exceptions to the rule, but I permit myself a generous doubt. That both broadcast and recorded music have unlimited didactic possibilities cannot be denied, but there are as yet little signs of their intelligent use.

Tamworth, N. H.

LEIGH MANN

Mr. Anderson Returns

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Two extremely significant articles appeared shortly before the summer—Compton Mackenzie in the "Gramophone" on "links with the past," and Winthrop Pakenham in the April "American Mercury." Mr. Mackenzie's point of departure was the great service the Columbia Co. have done by recording the Schumann tradition in Fanny Davies. He might have mentioned also the recording by the same Company of the nonegenarian, Planté, and Sir George Henschel; or the Parlophone series of Liszt pupils—Sauer, Rosenthal, and Ansgore. Without depreciating at all the recording of the present, it nevertheless seems unfortunate that the remaining exponents of the art of another day are frequently overlooked when they still have so much to offer, and something that is peculiar to them. This season, D'Albert and Siloti are to make orchestral appearance in Germany and this country respectively. Why not the Beethoven E. Flat and G Major concertos by the former? Last season, Siloti's New York concert of three concertos was one of the events of the season. Pupil of Liszt and the two Rubinstein, authentic interpreter of Grieg and Tschaikowsky, he played with a nobility, superlative brilliance, and the real "Liszt panache"—a heritage rare even among Liszt pupils. Why not a Liszt album by his pupils in this country? Siloti in the Todtentanz, Friedheim in the B Minor Sonata which he made popular and in which Huneker placed him supreme, and Liebling in the B Minor Ballade or some of the Annees de Pelerinage. The number of Liszt pupils, forty-five years after his death, still ranking among the foremost pianists, is remarkable, and if the phonograph would but avail itself, it could still make imperishable to a great extent one of the most brilliant facets of a fascinating and great era in music.

Mr. Pakenham's article, apart from some glaring inaccuracies that are unfair to the companies, contains some significant challenges. His point is that rather than great works, great interpretations, which he considers shabbily treated so far by the phonograph, should be recorded. To quote, "if the truism will be pardoned, all Beethoven's and Brahms's symphonies were permanently recorded already on music paper." He would have each Beethoven symphony by Toscanini, Stokowski, and Mengelberg—a task which he wisely recommends to a wealthy patron of the arts rather than to a company which has to pay dividends.

Mr. Pakenham's choice of which artists in particular should be better recorded is, like anything else, an individual matter but I wonder how many will not sympathize with his remark, "as for Paderewski's art, the list is so pitiful that I cannot bring myself to repeat it." Certainly it is cause for present and future collectors to wonder that the most salient

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Le Roi Malgre Lui: Fete Polonaise. In two parts. Played by the Paris Symphony Orchestra conducted by Pierre Monteux. 12-inch disc.

Le Roi Malgre Lui: Je suis du pays des gondoles.
Le Roi Malgre Lui: Le Polonaise est triste et grave. Sung by M. Louis Musy, baritone, with orchestra. 10-inch disc.

Le Roi Malgre Lui: L'Amour, ce devin maitre.
Le Roi Malgre Lui: Chanson Tzigane. Sung by Mlle. Yvonne Brothier, soprano, with orchestra. 10-inch disc.

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pianist of this age should have lived twenty years after passable piano recording, five years after the new process, and still not have recorded one of the twenty major works in which his interpretation has become a tradition. Perhaps, with the warning of Paderewski's illness, and the fine things the Victor Co. have achieved recently with Rachmaninoff, there is a better outlook for the near future.

In closing I offer thanks to J. B. M. and others who have been kind to mention previous letters from this source, and bequeath to them the information, if it is still information, that the pianist in the Polydor set of Schubert's Trout Quintette is the eminent Max von Pauer.

San Diego, Calif.

HARRY L. ANDERSON

Gerstlean Comment

EDITOR, PHONOGRAPH MONTHLY REVIEW:

May I be permitted a few brief comments on your current issue?

1. I like your tabulated lists of new European releases and the notes; also the reviews of current importations.

2. The new cover design is a great improvement. It is quite striking—but why not a pickup instead of a sound box? I am glad that you dropped the phrase, "Music Lovers."

3. You omitted mention of another characteristic feature of the Theremin, the constant vibrato, similar to that of the musical saw or vox humana organ stop. Or can it be played without vibrato?—I have never heard it.

4. The records of the Mozart Requiem were omitted from the article on Church Music. This is a serious omission, as the records are among the finest of choral recordings.

5. "Blessing, Glory and Wisdom" is not by Bach, although frequently attributed to him.

6. The music of Johann Strauss, Sr., is rather characterless and cannot compare with that of his son.

7. There are two Cyril Scotts, one an actor, the other a composer.

8. Bach's Violin Concerto in E was recorded by Thibaud some time ago. His interpretation of the Adagio was superb.

HENRY S. GERSTLE

New Music

By NICOLAS SLONIMSKY

Embodying a review of Henry Cowell's quarterly*

It is almost incredible to think that there exists and flourishes a publishing house specializing in ultra-modern music, with no "angels" taking care of the bills. So much more gratifying it is to look upon this multi-colored series of publications under a general title "New Music," (the simple design on the cover represents five lines of the staff shooting out like a peacock's tail in divergent cords of a segment, from the generating G-clef figure in the lower left corner to the upper right), whose existence is due to the indomitable energy of one single man, Henry Cowell, the courageous adventurer of music. "New Music" is a quarterly, now only three years old, yet known to members of this Mafia of modernists the wide world over. Henry Cowell is happily catholic in his interests. This accounts for the fact that in his modernist publication all sorts of musical people meet, from the occultist Americanized Frenchman Dane Rudhyar (a Hindou nom-de-plume) to the experimenter in sound and percussion, the Hungarian Imre Weisshaus. Carl Ruggles and Charles Ives represent the genius of American original production; each of them merits a monograph, and this short review cannot even touch on the significance of their work for American music. Aaron Copland is a well-known figure in modern music; Carlos Chavez, the Mexican, gains more recognition as his works become better known. Leo Ornstein, the enfant terrible of American music (however, he was born in Russia) contributes a song under the prepossessing title of "The Corpse." Adolph Weiss is the only American disciple of Schoenberg. Ruth Crawford, a talented Chicago has just won the Guggenheim scholarship, and is now in Europe. The Kentuckian, John J. Becker, now holds a position of Chairman of Fine Arts at the College of St. Thomas, St. Paul, Minn. Wallingford Riegger was born in Albany, and is one of the best scholars in America. Colin McPhee is a young Canadian. Anton Webern is a famous Viennese composer, of Schoenbergian persuasion. Nicolas Slonimsky is the writer of these lines.

What a picturesque array! American composers (or semi-American. Pan-American and modified Americans) predominate. Editorially, and modestly, Henry Cowell excludes himself from this collection of musical faces and figures. He publishes his own works in publishing houses other than his own (Breitkopf and Haertel of New York et alia). With this notable exception, "New Music" is representative of the wide and unsuspected variety of musical tendencies current in this country and abroad.

*New Music. A quarterly of Modern Compositions. Henry Cowell, Editor and Owner. The New Music Society of California, publisher. Compositions published to date:

VOLUME 1—1927-1928. No. 1. Carl Ruggles: Men and Mountains. No. 2. Dane Rudhyar: Paens, for Piano. No. 3. Leo Ornstein: The Corpse, and Imre Weisshaus: Six pieces for Voice. No. 4. Carlos Chavez, Sonatina for Violin and Piano.

VOLUME 2—1928-1929. No. 1. Ruth Crawford: Four Preludes for Piano. No. 2. Charles Ives: The Fourth Symphony for large orchestra. No. 3. Adolph Weiss: Six Preludes for Piano. No. 4. Aaron Copland: As it Fell Upon a Day, song for Soprano.

VOLUME 3—1929-1930. No. 1. Nicolas Slonimsky: Studies in Black and White, for Piano. No. 2. John J. Becker: Symphonia Brevis. No. 3. Carl Ruggles: Portals, for full String Orchestra. No. 4. Wallingford Riegger: Suite for Flute Alone, and Colin McPhee: Kinesis-Invention.

VOLUME 4.—1930-1931. No. 1. Anton Webern: Geistlicher Volkstext. Adolph Weiss: Sonate for Flute and Viola, Carlos Chavez: "36," for Piano.

Copies of these compositions may be had for 75 cents each, or any four for \$2.00. Address: New Music, 1950 Jones Street San Francisco, California.

"New Music" includes compositions for various instruments, solo and in ensemble. The only work for large orchestra is Charles Ives's Fourth Symphony, (issue of January 1929), in which the composer's gigantic design is revealed in all its Sinaic impetuosity. The Symphony has been performed once, under the masterful direction of Eugene Goossens. But even a Goossens can not work miracles; the complicated rhythms must have necessarily been obscured, and the instrument passages of transcendent difficulty must have been slurred over. Imitating the effect of a village band, Charles Ives often gives an obligato, played ad libitum, to a solo instrument (with the rest of the orchestra going on independently). Just as Stravinsky in "Petrouchka" has glorified the street-organ,—Charles Ives in his compositions (notably in the "Three Places in New England," as yet unpublished) glorifies the village band, converting its fault into virtue. When shall we be so fortunate as to possess a phonographic record of this and many other compositions of Charles Ives? When shall we have a Recording Company that will emulate and supplement Henry Cowell's "New Music"? Sweet dreams of a not impossible consummation!

Carl Ruggles is another New Englander who writes music of sinew and bone. His "Men and Mountains" with a conceit from Blake ("Great things are done when men and mountains meet"), and a subtitle "Rhapsodic Proclamation for Horns and Orchestra" properly, Chamber Orchestra, is a powerfully conceived suite of three movements, respectively named: Men, Lilacs, Marching Mountains, Ruggles' characteristic device is a monumental progression in unison, sometimes opposed by a discordant bass. A strange Whitmanesque halo envelops this music of power and proclamation. With Charles Ives, he is at the front of advancing Americanism in music. How ironic it is that both men are virtually unknown in this country and abroad, while discussion is rampant of little originality in American music!

Carl Ruggles's "Portals" for String Orchestra are published in Vol. 3, No. 3 of "New Music." Adolph Weiss, the Schoenbergian, also has two entries: Six Preludes for Piano (Vol. 2, No. 3) and Sonata for Flute and Viola, just out (October 1930). Weiss is a past master of all contrapuntal trickeries and he uses them in the most ruthless manner conditioned by the twelve-tone system of the great Schoenberg. Fortunately, Weiss has a flair for telling rhythm (a questionable virtue with Schoenbergians at large). His preludes are a good exercise in sonority.

Carlos Chavez is not a poet of Mexican folk-lore, although a hint of something tropically whimsical passes in his Sonatina for Violin and Piano. He is a musical constructivist, piling unrelated triads upon each other with little regard for oversensitive ears. His rhythmical force is unmistakable, Leo Ornstein, his terrifying fame notwithstanding, is gentle in his mortuary song "The Corpse." One would think of a modern Schubert writing to the words of a still more morbid Heine. But the song could be sung by any conventional singer before any conventional audience, provided the title is removed.

Hardly a word should be said of Aaron Copland, who is a celebrity. His little ditty for Soprano and Clarinet is characteristically astute and simple at the same time. He has made several Ampico records, but none on the phonograph. His Jazz Concerto, at least, should attract the attention of our leading phonograph companies. An album of records by representative modern composers would not be caviar to the general in our progressing civilization.

Reviews of New Records

Special reviews of larger works / classified reviews of domestic releases / notes
on new European releases

Longer Reviews

A Spanish Quarternion

SPANISH ALBUM. DE FALLA: *La Vida Breve—Dance No. 1* and *Dance No. 2* (with chorus), by the Orchestra and Chorus of the THEATRE ROYAL DE LA MONNAIE, Brussels, conducted by M. MAURICE BUSTIN. BRETON: *En la Alhambra*; BRETON: *Polo Gitano*; ALBENIZ: *Pepita Jimenez—Intermezzo*; ALBENIZ: *Navarra*; TURINAS *Danzas Fantasticas—Orgia* and *En-sueno*; played by the MADRID SYMPHONY ORCHESTRA, conducted by E. FERNANDEZ ARBOS. COLUMBIA Masterworks Set 146 (5 D12s, Alb., \$10.00).

This Masterworks Set is very good evidence that Spain, although her music is to much neglected in this country, has her full quota of composers that rank high in the musical world. Two of these represented on these five discs, Manuel de Falla and Joaquín Turina, are modern contemporaries. The other two, Isaac Albéniz and Thomas Breton, have passed on; but they, too, belong to the modern school of Spanish music.

Manuel de Falla was born in Cadiz November 23, 1876, receiving his musical education there, and later, in Madrid, studying piano under José Trago, and composition under Felipe Pedrell. Afterwards, he spent several years in Paris; and his compositions show the influence of French modernism, no doubt inspired by this Parisian sojourn. He now lives in Granada. He has always been a strong advocate of the use of folk song as a rhythmic, melodic and harmonic basis for a national music; and his own compositions follow out this plan, despite their extreme "modernism." He had done much in Spain to keep alive the folk music of the country, through the sponsoring of festivals of *cante hondo* and *cante flamenco*. It is beyond argument that he is today Spain's outstanding composer.

If it is true of any country that a knowledge of its history and people is desirable for the appreciation of its music, it is certainly true of Spain. A lack of this knowledge is probably the reason why Falla's lyric drama, *La Vida Breve*—"The Short Life," book by Carlos Fernandez-Shaw, met with such scant approval when produced in New York. The story is teeming with opportunities for Andalusian color, of which the composer has taken full advantage. All of this, of course, to the uninstructed would have little significance. Naturally, the dances hold a very important place in the musical scheme; and two of these dances have been recorded the orchestra of the Théâtre Royal de la Monnaie (Royal Opera House) of Brussels, on Disc 67818-D, Dance No. 2 introducing a vocal chorus. La Monnaie ranks among the greatest opera houses of the world, and the orchestra gives an excellent performance of these two dances. The recording is exceedingly well done, with a great volume of tone—almost too much, in fact.

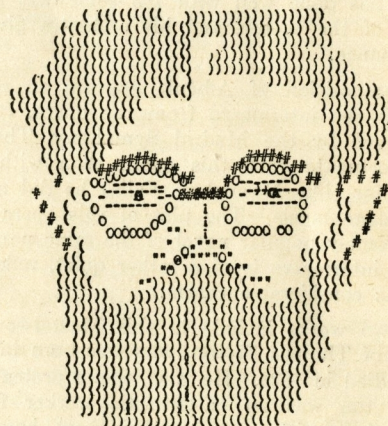
Ranking next to Falla among Spanish composers today is Joaquín Turina. Recordings of several of his compositions are available, including *Fandanguillo* for guitar, played by Segovia; *Fiesta Mora en Tanger*, played by Aguilar Lute Quartet; *La Procesion del Rocío*, played by Or-

questa Sinfonica de Madrid; and *Danzas Fantasticas*, in whole or in part, in several different versions.

Born in Seville Dec. 9, 1882, Turina spent several years in Paris. He returned to Spain in 1914, where he has been prominent in concert as a pianist; in educational work; and as a writer on musical subjects. It has been said of him that he "molds his art in forms derived from German classical and modern French culture, but with more imaginary and superficial than real and profound indigenous qualities."

Two of the *Danzas* appear on Disc 67822-D. The third (*Exaltacion*) was included in the version by the New Symphony Orchestra, concluded by Eugene Goossens, which appeared in the Victor Imported List a few months ago.

Music by Turina, and the other Spanish moderns, needs more than one hearing for its appreciation. *Danzas Fantasticas* are typical of this sort of music; and on this disk Arbos gives an authentic interpretation, a repetition of which becomes more enjoyable to the listener. The recording is good, the different tonal and dynamic effects being well managed.



Enrique Fernandez Arbos

(from a caricature by Dr. Ricardo M. Aleman)

As Maestro Arbos, the conductor, has been before us considerably during the past several months, both in his recording work, and as guest conductor of several of our American orchestras (by the way, he is to return in the latter capacity the coming season), a few words about him may not be amiss. He is a successful violinist, teacher, composer, and conductor. His work with the Madrid Symphony Orchestra has placed it among the leading symphony orchestras of the world. It has not been the custom in Spain for orchestras to tour; but Arbos, working against many obstacles, took the Madrid Symphony all over the country, and the Spanish people were enabled to hear, know, and acquire a taste for symphonic music.

The biography of Isaac Manuel Francisco Albéniz reads like a romance. He was born at Camprodon, Province of Girona (Catalonia), May 29, 1860. A youthful prodigy, his first public appearance as a piano soloist was at the age of four years. Before he was out of his teens he had run away from home, made a vagabond musical tour of Spain, shipped as stowaway to the West Indies, made a concert tour of South and North America, returned to Europe, made another

trip to America as an accompanist, and then came back to Spain, where he gained the interest of that great patron of Spanish musicians, Count Guillermo Morphy. Count Morphy secured a pension for Albéniz at about the same time that Enrique Arbos, then a young violinist, also received a pension. The two young men met in Brussels and became fast friends; and we are indebted to Senor Arbos for much of our knowledge of Albéniz, and for several orchestral arrangements of Albéniz' music.

Albéniz' efforts at composition, before the age of twenty-three, though prolific were of little value. His *Chants d'Espagne, Suite Espagnole, Seis Danzas Espanolas, Piezas Caracteristicas, Iberia*, and all his attempts at writing for the stage, came at a later period of life. Before his genius had reached its fullest development, death took away, on May 18, 1909, this great Spanish master, considered by some to be even greater than those who came after, not excepting Falla.

Navarra, which occupies both sides of Disc 67821-D, is an unfinished composition which belongs with the *Iberia* series. The few measures necessary to complete it were added by Déodat de Severac, eminent French composer and pianist, after the death of Albéniz. Maestro Arbos arranged it for orchestra in 1926, and it had its first orchestral performance in 1927. It is a somewhat florid fantasia based on the rhythm of the *jota*, the popular dance of Aragon. From the standpoint of appeal to those unfamiliar with Spanish music, one of the *Suite Espagnole*, such as *Granada*, would have fitted better into this set, perhaps, as it has a variety, clarity, and charm that *Navarra* does not possess. However, Senor Arbos has done well with the somewhat complicated development of the theme, and his orchestra gives a satisfying performance.

Another composition of Albéniz appears on one side of Disc 67820-D: the intermezzo from the opera, *Pepita Jimenez*, also played by the Madrid Symphony. The composer was less unfortunate with this opera than with his other stage works; for (like Manuel de Falla) he did not excel as a writer of stage music. The plot of this opera was taken from the extremely popular novel of the same name by Juan Valera. The intermezzo is of a rather quiet, reflective character, and has considerable charm.

The last two works include in this Masterworks Set are compositions of Thomas Breton, who was born in Salamanca in 1850, and died in 1923. He, also, was a protégé of Count Morphy. Breton was an enthusiastic worker for the establishment of Spanish opera, and is best known for his stage works (*zarzuelas* and operas). His most significant work was the one-act zarzuela, *La Verbena de la Paloma*, dealing with a typical Madrid *fiesta*. Among his other successes is the opera *La Dolores*, which has been produced at the Metropolitan in New York.

En la Alhambra, appearing on Disc 67819-D, is one of Breton's instrumental compositions, in serenata form. There is not much of the modernistic about this, but it is very enjoyable music.

Polo Gitano, on one side of Disc 67820-D, is from Breton's suite, *Escenas Andaluza*s. The *polo* (or *ole*) is an Andalusian gypsy dance accompanied by singing, and is classified with that type of music designated as *cante hondo*. The composer has achieved a very typical and engaging result in this composition. Notice the interesting accompaniment here, as well as in *En la Alhambra*.

This all-Spanish set is rather remarkable in that it presents, on five discs, four eminent composers, two splendid orchestras, and eight compositions that are not only good music, but afford pleasure to the listener. In view of the renewed acquaintance that the world is making with Spain, it should appeal to a large number of phonophiles.

WILLIAM SEWALL MARSH

Gregorian Chant

GREGORIAN CHANTS, sung by the CHOIR OF MONKS OF THE ABBEY OF SAINT PIERRE DE SOLESMES, under the direction of DOM J. GAJARD, O. S. B. VICTOR Masterpiece Set M-87 (12 D12s, Alb., \$24.00).

(7341) Kyrie, Gloria, Sanctus, and Agnus Dei I.

(7342) Requiem, Absolve, and Domine Jesu Christe.

(7343) Christus factus est, Hoc corpus, Que sedes, and Dirigatur.

(7344) Alleluia, Justus germinabit, Memento verbi tui, Quinque prudentes, and Pascha nostrum.

(7345) Ad te levavi, Meditabor, Montes Gelboe, and Custodi me.

(7346) Ecce quomodo moritur, and Tenebrae factae sunt.

(7347) Sanctus, Agnus Dei IX, Adoro te, and Salve Regina.

(7348) Spiritus Domini, Spiritus Sanctus, Spiritus qui a Patre, Da pacem, and Kyrie X.

(7349) Precatus est, and Jubilate Deo.

(7350) Descendit, and Alleluia; Ascendit and Assumpta est.

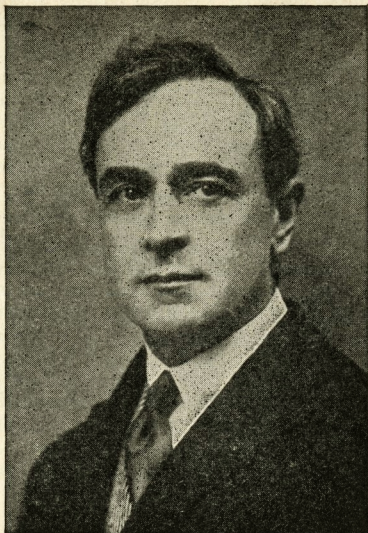
(7351) Media vita, and Christus resurgens.

(7352) Urbs Jerusalem, O quam glorifica, and Virgo Dei Genitrix.

NOTE: The following review of the Solesmes recordings was kindly furnished at our request by Dr. Reginald Mills Silby, a noted Catholic choirmaster and authority on Church Music. Reference should also be made to Mr. R. P. Blackmur's article, "The Godly Modes," and the editorial notes elsewhere in this issue. An illustrated booklet, written by Dom. J. Gajard, accompanies the album set, giving a complete description of the principles of Gregorian Chant and detailed notes on the various chants recorded.

Since the publication of the *Motu Proprio* on Sacred Music, over twenty-five years ago, many recordings of Plainsong have been made. Westminster Cathedral was perhaps a pioneer in 1903, when both Polyphony and Plainsong were recorded by the Gramophone Company. French, German and American records of Plainsong have been made since that time, and it is safe to say that all these recordings have done much towards the cause of Sacred Music. During all this time, and long before, the Benedictines of Solesmes, with the authority of Rome, have been editing the numerous Liturgical books of the Church, which labour also included the interpretation of the rhythmical signs which has long been a subject of much contention. Since therefore the Monks of Solesmes are the source of the authorized version of Plainsong, and since the Solesmes Choir is renowned for being the finest exponents of Plainsong in the world, we look upon their recent recordings as the last word in plainsong excellence. They have given to the world some forty-three examples of their perfect singing, in which one may learn how to express double consonants, and how to differentiate between syllabic and melismatic chant. There are examples of perfect tempo and length of the phrasing, as well as the solution of the comma or short breath mark,—all of which when perfectly understood by the clergy and choirmasters, will be of great help to better singing in the churches. They exemplify the even tone quality which we would like to hear more often. Their vowels are pure and unmixed with consonants, in fact we find in their singing nothing left to be desired. They have recorded in detail, six *Responsoria*, six *Offertories*, four *Hymns*, three *Antiphons*, five *Communions*, four *Intros*, three *Graduals*, four *Alleluias*, one *Tract*, three *Kyries*, one *Gloria*, two examples of the *Sanctus*, and two of the *Agnus Dei*. All are sung without accompaniments as no definite or authoritative theory of accompaniment can ever be made, since it is entirely foreign to the superb melodies of Plainsong. In order to appreciate these records as true Plainsong scholars, we should hear and listen intently to them at least a dozen times, as they are like all other classics, they demand an intelligent listener. REGINALD MILLS SILBY, *The Cathedral, Philadelphia*.

Koussevitsky — the "Pathétique"



TCHAIKOWSKY: Symphony No. 6 ("*Pathétique*") played by the BOSTON SYMPHONY ORCHESTRA under the direction of SERGE KOUSSEVITSKY. VICTOR Masterpiece Set M-85 (5 D12s, Alb., \$10.00).

Every great conductor has certain works in his repertoire that are distinctly his own métier, for the interpretation of which he has a decided flair whether by temperament, nationality or application. These have in the performance a remarkable sense of rightness and unquestioned authority.

It was my great pleasure to hear Serge Koussevitsky the first time that he conducted the *Pathétique* in this country. I felt at the time that here was the true Tchaikowsky for the first time just as I had always hated to believe in other performances that the composer could be such a dull and maudlin sentimentalist. It is still within the reach of fact that he might have easily been depressed and sad at the time he wrote the work, but any idea that he sought death, a theory brought forth by one of his famous pupils, has long been disapproved.

It seems that he must have had a much greater motive in mind than that of the purely personal. Certainly judging from his letters to the Grand Duke Constantine, in which he anticipated favor for his latest composition and surprise for the use of an adagio as a final movement, he was rather more content than usual. In reality he had written a masterpiece, which when re-created in the light in which he wrote it was to remain as an eternal monument to Russia and his genius. Even if the subjective quality of the music is entirely disproved it still remains by far the most emotionally stirring of all his works. I feel that his loss of Madame von Meck's patronage and epistolary companionship must have caused him much less sorrow than resentment, far from enough real pain to be the inspiration of such a work.

It is in the mood of greatness, then, an autumnal brilliance of a passing heroism, that the present performance is cast. The melodies sing and are done, passionate sorrow gives way to the caressing *allegro con grazia*, on to the trio with Death beating the drum, impelled by ironic despair. The conductor never languishes over the music, many of the rhythms are taken faster than one has ever heard them. The march-scherzo rolls up an impulse that at its climax sweeps the hearer away. Conservative Bostons applaud as a spontaneous tribute to the feelings stirred and stimulated. You will do the same! The bitter hopelessness of the last movement bites deeper than ever before. There is a feeling that eternity will never heal the wound, that life will drag on in endless tragedy. Even the mordant beauty of the music itself leaves but momentary solace. Russia, perhaps, twisted and tattered

by rebellion and revolution, but an embittered composer, never!

It is not for me to praise anew the glories of a renewed Boston orchestra. From his first appearance here there was genius in Koussevitsky. He has constantly gained in all of the virtues that go to make a well-rounded conductor. Today I may even say that he is incomparable. Too seldom the gramophone has caught the interpretations of the finest efforts of a conductor. With this performance the overplayed Sixth Symphony once more emerges as it really is, one of the great masterpieces of symphonic expression.

RICHARDSON BROWN

Godowsky's "Carnaval"

SCHUMANN: *Carnaval*, op. 9, played by LEOPOLD GODOWSKY. COLUMBIA Masterworks Set 145 (D12s, Alb., \$6.00).

The only regret we feel, while listening to Godowsky's recording, is that we cannot follow the music with a miniature score, in which Godowsky's ideas would be systematically presented,—including the technique of the pedal, phrasing etc. Such an edition, combined with the living tones of the recorded music (How foolish is the cry about "canned" music! What can be more living than the modern recordings!), would prove invaluable to the student. Otherwise, one has to delve into the sound of the machine in order to rationalize the performance. Fortunately, such an analysis, impossible in the concert hall, can be easily made with the ever-supple medium of the phonograph. But certain effects may be brought about through a variety of means, and to answer the question, what particular fingering or pedaling the artist uses for a certain effect, one has to have explicit indications. It becomes even more important in the case of deliberate alterations in the text, such as occur in Godowsky's recording of Beethoven's "*Lebewohl*" Sonata (see my review in the October issue of the *Phonograph Monthly*).

In his version of Schumann's "*Carnaval*" Godowsky does not introduce any such alterations,—but he alters through omission. It is curious that, while Rachmaninoff, in his dramatic recording of the "*Carnaval*," finds it necessary to ornament the vocabulary "Sphinxes" with tremolos to save Schumann's abortive punning,—Godowsky throws them overboard. (Sphinxes overboard! An impressive image!). Possibly he could not find anything funny in this succession of notes purporting to represent the spelling of Schumann's initials, a guttural German interjection and the name of a small community. Godowsky also dispenses with some unwarranted repeats, thus making the separate tonal images stand out more distinctly. His interpretation is neither dramatic, nor romantic, if this latter predicate is to be understood as allowing sentiment to dislocate rhythm and cripple the formal design. Throughout, Godowsky is modern, i.e., sensible. Since Schumann, unlike Beethoven, wrote well for the Pianoforte, Godowsky does not add nor detract from the text (Cf. Sauer's atrocity in octave-doubling the delicate melodic line of "Chopin").

Godowsky's powerful technique and the deadly grasp of his prehensile fingers gives an impression of harmonic completeness, solidity and digital safety. Hence, the feeling of "authenticity" of his version. Again, as in the case of Beethoven's Sonata, we would quarrel with his pointed basses. We may also inquire in all humility, why should the "Coquette" be so heavy-footed, ditto the dancing vocables (part 3 of the album)? The recording is excellent, with one curious exception when an unusually strong harmonic in the bars 7 and 8 of the opening "Preamble" produces the effect of a jarring dissonance (the harmonic F on the second beat of the bars 7 and 8 against the melodic F flat). The same phenomenon occurs in Rachmaninoff's recording (Victor), so the fault must be with the acoustical properties of the recording mechanism. As played in the concert hall this parasitic note does not seem to interfere with the essential harmony.

NICOLAS SLONIMSKY

Salome

STRAUSS: "*Salome*"—*Salome's Dance*, played by the PHILHARMONIC ORCHESTRA, BERLIN, conducted by RICHARD STRAUSS. BRUNSWICK 90088 (D12, \$1.50).

The composer's Polydor version of this *tour de force* has been available through American importers for some time. Brunswick has made a wise and timely selection for repressing, for it makes an interesting comparison with Stokowski's recent Victor discs. We all remember the old Brunswick acoustical disc (50002) which was also conducted by Strauss. This is likewise an interesting comparison—to compare the acoustical and electrical versions—for the music division on the two sides is exactly alike on both discs. But there is probably no better illustration on records of the triumph of the new over the old recording system.

Being conducted by the composer, one naturally looks for more exact tempos than in the Stokowski version. Strauss follows his score markings very exactly and there is not that exaggeration of tempos in the first section that were so objectionable in the Stokowski set. Unlike Stokowski, Strauss gives us a better first part and poorer second—though not less exciting and dramatic. The fault with Stokowski was the interpretation; with Strauss, lack of detail, to which should be added a slightly less efficient job by the recording engineers. It has been said that Wagner, when conducting his operas, tried so hard to bring out details that the general conception of his work was lost. It seems to be the opposite with Strauss in this case; he pays more attention to his tempos and interpretation than to the bringing out of details which abound in the score and are so important. This is very apparent if one compares both versions in the section *Molto Mosso*, the second part of the slow dance (repetition of *Abbastanza Moderato*, halfway through the score of the dance). Following that we have another example of the same lack of detail in the *Molto Presto* and continuing to the end of the dance. However, we should not blame Strauss entirely, for the recording is not nearly so clear as the Victor discs. This is noticeable mostly on the second side.

These faults do not detract from the value of the composer's version. More such versions are needed to perpetuate the composer's interpretations if nothing else. For this reason alone the Brunswick disc should be a valued addition to every collection. The single record, of course, also affords an advantage to those who may not feel financially disposed to purchase the more expensive recording. Incidentally, we take this opportunity to suggest that it might be a profitable venture if some company recorded this interesting one act opera in full. Then music lovers might study the beauties of Strauss' music in the privacy of their homes with no fear of prudent censors ringing down the curtain on their intimate performances.

STRAUSS: "*Salome*"—*Dance of the Seven Veils*, played by the BERLIN PHILHARMONIC ORCHESTRA, conducted by BRUNO WALTER. COLUMBIA 67814-D (D12, \$2.00).

This late arrival from Columbia seems to round out the generosity of the various phonograph companies in favoring us with recordings of this most voluptuous choreographic music. It is an odd coincidence that Walter utilizes the same orchestra as Strauss for the recording of the same composition.

Walter takes his tempo a shade slower than Strauss in the introduction and during the first part of the dance. There is a lacking of the incisiveness that is so necessary in this composition though the fault is evidently the recording and not that of the conductor. The start of the dance is far too faint and on a non-amplifying machine it is difficult to follow the rhythm. The tendency of blurring is very noticeable on the second side and many of the same details which were lacking in the Strauss version are inaudible here. We find the same trouble in the rush of the last *Molto Presto*, the brass not coming to the fore as it should. Walter does not build the healthy climax toward the end which was strong in Strauss and utterly electrifying in Stokowski.

Walter's performance, while not being a brilliant one, is dignified—possibly too dignified for the proper interpretation. It seems that with more amplification the record would have come off better. The weak recording well suits the languorous portions but the "fury of the woman scorned" is not so evident.

WILLIAM H. SELTSAM.

Tosca

PUCCINI: *Tosca*, sung by Famous Artists and the Orchestra and chorus of LA SCALA MILAN. VICTOR Musical Masterpiece Set M 84 (14 D12s, Alb. \$21.00).

TOSCACarmen Melis
CAVARADOSSIPiero Pauli
SCARPIAApollo Granforte
A SACRISTANAntonio Gelli
SPOLETTANello Palai
ANGELOTTIGiuseppe Azzimonti
CHORUS MASTERVittore Veneziani
CONDUCTORCarlo Sabajno

Theoretically Puccini should be the ideal composer for recording. His works are melodious, full of musical color, and are not specifically dependent upon the theatrical settings.

Actually this is true of the larger number of his operas with the exception of *Tosca* and a few others. The drama was originally written for Sarah Bernhardt at the height of her fame. The librettists changed the original but little and Puccini realizing its inherent effectiveness simply underscored the melodrama with music. Melody, per se is only incidental, and gives way continually to dramatic action for the purposes of the plot.

The role of the Roman diva is one especially cherished by prime *donne* of every nation. Her first entrance is well timed, she has an opportunity for resplendent costumes (New York to this day discusses Jeritza's failure to wear a head-covering in her first American appearances in the role, to say nothing of its interest in the Farrarian splendors throughout the opera), she struggles for her honor in the second, after at least one nice murder, she has a fine new way to die in the last act. What could be better, they say? But unfortunately, or otherwise, the composer had not entirely lost his sense of humor. He wrote music that only one soprano in ten can really sing. Therefore we usually have the spectacle of loveliness with but rarely a similar virtue in song. The question of dramatic effectiveness, is one that is met with all possible success in the present version, however. Carmen Melis, a famous beauty herself, is still remembered for her triumphs in this very role when she was a brilliant member of the Boston Opera Company. She suggests the character vocally as she was wont to do physically, the tempestuous opera-singer, torn by emotional stress, willing to go to any lengths to save her *innamorato* from the villain's clutches.

Apollo Granforte, the Tonio of the recent *Pagliacci* set is the wretch just mentioned above. He gives by far the best impersonation of the present version, although he in no way makes one forget the great Scotti, whose performances of this role have made operatic history. One is made to feel the vicious hypocrisy of the man with devastating completeness. From his imperious entrance among the jubilant choristers to his final blood-choked phrases he is indeed a tyrant before whom all Rome might easily have trembled.

Of the tenor the less said the better. He completely ignores dynamic effect, the only one he knows being *fff*, and he fairly bursts with the courage of his conviction. Why didn't we have the excellent Valente? Nello Palai gives a well-drawn study of Spoletta, a far cry from the vapid Silvio in *Pagliacci*. There is a quaint touch in the third act when a boy soprano, with youthful spontaneity, if little else, intones the song of the shepherd at beginning of the act.

The orchestral part of the recording, however, can be praised without reservations. Sabajno has again given his now to-be-expected masterly rendition of the thrice familiar music. He realizes from the opening bar to the final tragedy that here is stark unrelieved melodrama. The music is what makes it an opera but it is the action itself which is the vital point of the performance. The result is one listens to the sheer force of the orchestral effect and the break in the records often comes as a rude shock.

The finest part of the set, it seems to me, is the scene beginning "*Tre birri e una carozza* (the *Te Deum*), with its contrasts of ecclesiastical pomp, political intrigue and public lust. There is remarkable balance between the choral voices and the solo baritone, while the climax, overpowering as it is, never gets beyond the reproducing mechanism.

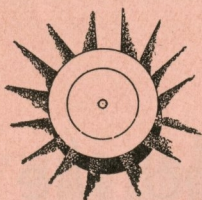
The phonophiles who listen to this set are going to be divided into two opposing camps: those who enjoy melody, who will not like it and those who like unrelieved tonal melodrama, who will revel in it!

RICHARDSON BROWN

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sents the life of man—his ambitions, desires, loves, battles and death. The first movement has been interpreted to mean the melancholy brooding over the prospect of old age, the fast approaching end of life . . . and the sad remembrance of youth and its glamour. The second movement might be said to mean a kind of forced gaiety, which the unnatural rhythm (5/4 time) expresses, with the apprehension of death suggested by the constantly recurring drum beat. The energetic style of the third movement, which partakes of a precision almost military, indicates a hopefulness that is completely shattered by the overwhelming grief suggested by the fourth.

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MOUSSORGSKY (arr. Rimsky-Korsakow): *A Night on a Bare Mountain*, 2 parts, played by the ORCHESTRE DE L'ASSOCIATION DES CONCERTS LAMOUREUX, conducted by ALBERT WOLFF. BRUNSWICK 90089. (D 12, \$1.50).



ROBERT
SIMON
Albert Wolff

(from "Ja Joie Musicale," Paris)

Another triumph for Wolff! One comes to look forward to his records with more and more certainty that they will be quite satisfactory.

Due to his fast tempo the two well-filled sides contain the music complete. As might be expected, the conductor is at his most brilliant in the wild first section. Although far from Moussorgsky's greatest style, by such a performance as this one, it can still be made very exciting if one does not take too seriously the horrors which it is supposed to depict. The recording matches in realism the excellence of the performance. As always, Wolff draws from the woodwinds all their fullness, as in the case of the clarinet and flute in the last measures. There are only a few criticisms, which should not prevent anyone, even though he already has one version, from getting this definitive one. I feel that there should be more breadth and weight to the *marcato* theme of the horns and trombones (first announced on p. 26 of the B. & H. edition of the score). Also on page 37, just before the recurrence of this theme, after the change of key (at *ff*) the continuity of the driving energy seems to be interrupted and to run down for a moment.

MOZART: *Symphony No. 40 in G Minor*, 7 parts, played by the STATE OPERA ORCHESTRA, BERLIN, conducted by RICHARD STRAUSS. On the odd side: SCHUBERT: *Die Zwillingsbrüder* (The Twin Brothers): Overture, played by the OPERA ORCHESTRA, BERLIN—CHARLOTTENBURG, conducted by the ALOIS MELICHAR. BRUNSWICK Album No. 22 (4 D 12s, Alb., \$6.00).

At the outset, I wish to make it plain that the fault which I find with this reading is due to personal taste and not to any absolute lack of excellence. Strauss' conception is an entirely valid one which will undoubtedly appeal to many people and is logically and consistently carried out all the way through. But my ideal of a Mozart performance is one having more vigor and liveliness. Not that I approve the exploiting of his music in the direction of excessive and feeling brilliance which is so often met with nowadays, but rather something mid-way between. Although Strauss' noteworthy interpretation of the "Jupiter" also inclined very much in the direction which this present set has taken, I nevertheless treasured it as something quite unique, and it had really become my norm for that symphony. I therefore had great expectations when I heard that he had done the G minor, but I feel that he has in this case overstepped the mark and too completely eschewed any suggestion of the brilliance which is also an integral part of Mozart's make-up.

The first movement on the whole pleases me most. Although it starts out rather slowly and coolly, it warms up as it progresses and eventually goes along at a very satisfying pace. The second movement is fairly successful, but could do with more delicacy and refinement in playing and phrasing. The *Menuetto* proper is somewhat lacking in the inherent swing and irresistibility of rhythm which the music contains. The *Trio*, on the other hand, is wholly charming, but for the extreme defectiveness on the part of the horns—

both in tone and technique—which has also made itself felt before. The other wood-winds are very clear, and render the gentle direction of the conductor, the incident makes an exquisite miniature. It is in the *Finale* above all that I find this set deficient. Very often it seems almost to drag; the proper fleetness and vivacity are lacking.

As to the recording, it must be admitted considerably less than ideal. The strings have an inclination to over-sharpness and shrillness, and the mass when it is prominent is hard and wooden-sounding.

In spite of the fact that I may seem to have delivered a good deal of adverse criticism, the album will certainly fill a long felt need, and I must again insist that anyone who has been caused to doubt by what I have said, should refer the question to his own taste by giving the set a trial.

Die Zwillingsbrüder is the name of a "Singspiel" in one act (10 numbers and overture) concerning the mutual recognition of twin brothers who had thought each other dead. The autograph is dated January 1819, and the first production took place in Vienna in June of the following year.

The Overture, here recorded for the first time, I believe, contains very pleasant material with some rather piquant orchestration. The performance is not outstanding, but is quite adequate—too much vigor is not desirable in treating such light and semi-romantic numbers. The recording is very good and flutes and clarinets, which play an important rôle, stand out excellently.

JOHANN STRAUSS: *Die Fledermaus*—"Du und Du," Walzer, op. 367, 2 parts played by the CHICAGO SYMPHONY ORCHESTRA, conducted by FREDERICK STOCK. VICTOR 1481 (D10, \$1.50).

I was much disappointed in this disk. I admire Strauss very much and value greatly a well-done version of one of his waltzes, but Stock seems on this occasion to fail entirely in imparting the irresistible fire and lilt which I consider that an ideal performance should possess. The music is enlarged and almost solemnized in some passages. This impression is not helped by the recording, which in this case is not "appropriate"; it lays a great deal too much stress on the heavier sections of the orchestra, and, where the effect of that orchestra's being a large symphonic one should be minimized as much as possible, the fact is, instead, accentuated.

Now that *Die Fledermaus* has received the sanction of a performance at Covent Garden, it seems about time that we should get a more substantial portion of it, instead of the snatches which have appeared now and then.

SMETANA: *The Moldau* (3 parts), and DVORAK: *Slavonic Dance*, op. 46, No. 1 (1 part), played by the STATE OPERA ORCHESTRA, BERLIN, conducted by ERICH KLEIBER. BRUNSWICK 90086-87. (2 D12s, \$3.00).

(For an analysis and description of the music see Dr. Vojan's article on p. 330 of the July 1930 issue.)

Erich Kleiber, the new conductor of the New York Philharmonic Symphony Orchestra herewith makes his second domestic appearance on records. I must confess to be little impressed with his ability as here represented. The reading is on the whole heavy with often an inclination to dullness. He unfortunately quite fails to "put over" the music for me; it requires, I think, more brilliant and alert handling. Matters are not helped by rather muddy and unsatisfactory recording—sections such as that descriptive of the rapids become for this reason nearly undistinguishable. The *Slavonic Dance* fares considerably better in this respect, although the brass is a little prominent, and it also exhibits more animation and brilliance on the part of the conductor.

PROKOFIEFF: *Love of the Three Oranges*—March and Glazounov: *Interludium in Modo Antico* (arranged for String Orchestra) 2 parts, played by the ORCHESTRA OF THE BRUSSELS ROYAL CONSERVATORY, conducted by DESIRE DEFAUW. COLUMBIA 67812-D (D12, \$2.00).

In the now familiar *March*, Columbia orchestral recording, if one may be permitted to repeat such a trite statement, attains a new level of excellence. And yet it is a type of recording which would be out of place with some music, but seems ideally devised to fit the present selection. The really important thing, however, is the reading of Defauw—one which increases our growing respect for that conductor. The impression conveyed is one of a perfectly restrained brutality and ferocity. The measures are thundered out with an amazingly balanced precision and a rhythmic sense which never allows the infectious barbarism of the music to upset it—for

this is certainly not an example to prove the contention of Constant Lambert that Prokofieff is primarily a lyricist and melodist. These short moments, not much more than half a record side, constitute a great day for all concerned—conductor, recorder, players and composer.

The coupling by Glazounov, beginning as it does toward the end of the first record without even an intervening groove, is most disconcerting, after one has been roused to a high pitch of elemental emotional excitement by the *March*. Evidently the fact that both are Russian was considered sufficient excuse. This *Interludium* (already several times recorded in its original form, notably by the Musical Art Quartet for Columbia), is the third of the *Cinq Novelettes* for String Quartet composing op. 15; the remaining pieces would seem to have differed widely in character from this one which is 'sombre and elegiac. If Grove's statement that "Glazounov's music is unusually most characteristic in moods of restrained melancholy" be true, it would seem that one could find no finer example of the composer than the present one. Although the work is not a great one, it has the charm which "melancholy" is so apt to possess, and is much more impressive than the majority of the countless attempts along this line—it has real feeling, of a not extremely intense or profound order. Defauw matches the composer's restraint with a severity of his own, wisely realizing that the slightest sentimentality in a piece of this sort would completely ruin its effect. The string tone, although remarkably faithful, especially in the lower instruments, is perhaps a trifle too strong and keen for this music. Also it is doubtful if the enlarging process has been in keeping with the essentially lyrical and intimate nature of the mood.

AUBER: *Fra Diavolo—Overture*, 2 parts, played by a symphony orchestra, conducted by OTTO KLEMPERER. COLUMBIA G 5025-D (D12, \$1.25).

It is a real relief and relaxation to turn back to this gay, and sparkling music from the "mysticism," "romanticism," and some of the other "isms" of the latter 19th century, (as partially exhibited in the preceding selection). This overture may appear a very trivial example on which to base such a statement, and yet withal its triviality it is at least clean and healthy, and by its verve gives one a real feeling of exhilaration. Yet I hasten to correct the impression that I depreciate mysticism in music; my objection is to a so-called mysticism, in reality teeming with sentimentality; pure mysticism, exemplified unadulterated in most of the Gregorian Chant, is unsurpassable and safely unimpeachable. In fact, however, Franck's "Love-music" has not even the merit of the frank and passionate eroticism of much of the second act of *Tristan*, which certainly thrills the senses, whereas his pseudo-purity merely sickens one.

To return to the matter at hand, one had best start out by remarking the fact that the recording here is more striking for brilliance and clarity, than for depth or richness—which is again quite proper for the music. I do not know whether recording-engineers really do take the music into consideration in choosing the quality of the recording—it is a fantastic notion, perhaps—but they certainly seem to do so in many cases. Klemperer makes great use of the contrast of light and shade—sometimes the strings sink almost to a whisper but still, by a miracle, they always retain all the tone characteristics of strings. Judging from this delightfully vivacious performance, Klemperer should certainly give us more music of the same kind—it has a real worth and no one should be too "sophisticated" to feel its appeal and to be able to relax in the enjoyment of it.

FRANCK: *Psyché—No IV, "Psyché et Eros"* ("Love-Scene"), 2 parts, played by the ORCHESTRA OF THE BRUSSELS ROYAL CONSERVATORY, conducted by DESIRE DEFAUW, COLUMBIA 67183-D (D 12, \$2.00).

The symphonic poem of César Franck, *Psyché*, for chorus, was first performed at a concert of the Société Nationale on and orchestra, (dedicated "à mon ami Vincent d'Indy"), March 10, 1888. It is founded, of course, on the old myth of Cupid's love for Psyché and her expulsion from his garden due to her fatal curiosity. Lest one believe, however, that Franck has allowed himself to be led astray by paganism, Vincent d'Indy quotes the following statements from the monograph of Gustave Dérépas, as facts with which he agrees and which he considers worthy of approbation. First, Franck has definitely christianized the original story, Psyché and Eros becoming respected by symbols of "l'ame humaine"

and "l'amour supreme"; in accordance with this idea "l'oeuvre est traversée d'un souffle de mysticisme chrétien, où il n'y a jamais la moindre préoccupation voluptueuse."

This number, which is more accurately the second in Part Two, has the following "legend" in the introduction to the score "Les esprits se sont tus; Delà resonne une autre voix, douce et pénétrante: c'est celle d'Eros lui-même. Psyché répond hésitante... bientôt leurs âmes se confondent... Tout est passion tout est lumière, tout est bonheur—éternel si Psyché soit se souvenir (de ce qu'elle ne doit jamais de son mystique amant connaître le visage)".

The opening, confined to the strings *sempre pp* is *andantino ma non troppo lento* and continues *dolce e contabile* throughout. The music itself I cannot admire, however. The phrase for violins for instance, which occurs about halfway through the first side and plays a prominent part thereafter is simply dripping with a honeyed and almost nauseating sweetness. But Defauw certainly makes the best of it; regarding him apart from the music which he is playing, one cannot but admire his magnificently firm and assured grasp on the orchestra, and one can only wish that his talents had been expended on something more worthy—perhaps the much finer *Symphony in D Minor* of the same composer. The recording, moreover, does not lag behind him and transmits unimpaired the full richness and sonority which he draws from every choir—note particularly the 'cellos and basses on the first side, and the horn near the beginning.

MOZART: *Serenade ("Eine kleine Nachtmusik")*, 3 1-2 parts, and PURCELL: *Hornpipe*, played by JOHN BARBIROLI'S CHAMBER ORCHESTRA. VICTOR (November special list) 9789-90 (2 D12s, \$3.00).

Barbirolli here realizes very nearly my Mozart ideal and I should be much interested to hear him do a more serious work—in particular a flawless *E flat Symphony* is still much needed. Listen to the spirit and exuberance with which the first movement (*Allegro*) is played here—yet there is no suggestion of a boisterousness which would be fatal to the delicacy of the whole fabric. The lightness of the first part of the *Rondo Finale* is also noteworthy. Here is certainly music which can never pall. The Purcell is in the same vein, although written considerably earlier, and we are still crying in the wilderness for more of that composer.

The appropriately small orchestra is first-rate, and excellently reproduced. One's only quarrel is with violins which are a trifle oversharp and keen. Although possibly this originates partly in the playing, I think that it is also a result of the extreme clarity and exactness of the recording, which is in its other results so praiseworthy. I found that this objectionable feature was almost completely effaced by the use of a Burmese Colour needle.

R. H. S. P.

HAYDN: *Symphony No. 13, in G major*, played by the VIENNA PHILHARMONIC ORCHESTRA, conducted by CLEMENS KRAUSS. VICTOR (November special list) 4189-90-91 (3 D10s, \$1.00 each).

The Adagio; allegro and the largo each take a whole disc, while the menuetto and finale each take a side of the third. There are several Haydn symphonies in G major that are frequently played, but this is neither the "Surprise," "Oxford," nor "Military." It is number 13 of the old B. & H. system, No. 88 of the new, and No. 8 in Peters edition. It was once recorded in acoustical days by Polydor, I think. At any rate, it is a welcome addition to the phonographic symphonic literature, especially on ten-inch discs and in so superbly realistic a recording as this. Note particularly the individualized tone colors of the various choirs, perfectly reproduced, and the pianissimo timpani roll—a singular effect—in the trio of the third movement. The Vienna Philharmonic is one of the ranking symphonies of the world, comparable even with the Philadelphia and Boston symphonies, or the New York Philharmonic-Symphony at their best. Krauss is a masterful conductor, too overbearing for Haydn's sly humors and delicate sentiment. The weight of tone tells most strongly in the largo, but even elsewhere there is such super-animation and muscular force that the music's subtleties are cruelly ignored. However, apart from the untamed strength of the performance, there is such splendidly even and cleanly colored tone, such vigorous and yet disciplined playing, that the discs are still to be commended warmly. If only one can be chosen, it should be the third where both music and reading are at their best.

BAX: *Tintagel* (3 parts), and *Mediterranean* (1 part), played by the NEW SYMPHONY ORCHESTRA, conducted by EUGENE GOOSSENS. VICTOR (November special list) 9787-8 (2 D12s, \$1.50 each).

Arnold Bax, and the works recorded here, were given a special study by Peter Hugh Reed on page 421 of the September 1930 issue of the P. M. R. "The music of Tintagel, like all of Bax's, is impregnated with out-of-door impressionism—for he is essentially a composer who gathers his greatest inspirations from the universe of Nature. . . . The imposing grandeur of the castle is suggested in the music, the Corn-wall cliffs and the rocky shoreline, the sun-tracked sea, stirred by the wind, flowing inward. It is all an imaginative picture—merely suggested—which needs no mapping out, like a Straussian tone-poem, to truly enjoy. . . ." Reference should be made to the review as a whole.

LIADOW: *Eight Russian Folk Songs*, Op. 58, and *The Musical Snuff-Box*, Op. 32, played by the London Symphony Orchestra, conducted by ALBERT COATES. VICTOR (November special list) 9797-8 (2D12s, \$1.50 each).

The title of this delightful group of folk pieces is variously given as "Russian Fairy Tales," "Eight Russian Popular Songs," or—by a happy thought of a linotyper for the Boston symphony programs—"Light Russian Folk Songs." Coates has played them frequently and to lively response from his American audiences in the Hollywood Bowl and the Lewisohn Stadium. Occasionally they find their way to staid programs of symphonic seasons, always to the unqualified delight of even the most serious of concert-goers. Liadow was one of three musicians who were commissioned by the Russian government to collect and study folk songs in various Russian districts, and as a by-product of this work, he embodied eight of them in piquant orchestral versions. The material is appealing in itself, but Liadow has handled it with sympathy and sensibility, and with so light and gay a touch, that the set is one of the most delightful things in Russian music, (and a timely reminder that the Russian temper is far from exclusively as complex-ridden and neurotic as the most frequently played works of Russian composers might suggest). The order of the pieces has been changed for convenience in recording. The first side contains Nos 1, 2, and 4; Religious Chant, Christmas Song—"Koliada-Maloda" (note the fine tang to the brass here), and the Chant Comique—"I have danced with the gnat," or Dance of the Mosquito (a most amusing little piece with colorful music-box effects, charmingly scored and admirably captured here in the recording). The second side groups Nos. 3 and 5: Plaintive Village Song (a solo 'cello is given prominence), and Legend of the Birds. The third side contains Nos. 6, 7, and 8: a quiet lullaby, a Dance Song or Rondo (with the gayest imaginable piccolo solo over exuberant pizzicati), and a General Dance, or Village Chorus and Dance. The fourth side contains the inevitable Musical Snuff-Box that represents Liadow so nearly exclusively in light concert programs. It is played here no less colorfully than the folk songs, but the freshness as a jeu d'esprit has long since been worn away. The folk songs themselves, however, tempt one to whole-hearted applause. A joyous choice for recording, and a splendid piece of orchestral performance caught in all its vivid tonal tints. The discs will be heavily played in every type of record collection.

DE FALLA: *Nights in the Gardens of Spain*, for piano and orchestra, played by ALINE VAN BARENTZEN with a SYMPHONY ORCHESTRA conducted by PIERO COPPOLA. On the sixth side MME VAN BARENTZEN plays DE FALLA's *Andaluza* for piano solo. VICTOR (November special list) 9703-4 (3 D12s, \$1.50 each).

The French and British H. M. V. pressings of these records have been among the most popular items in the American importers' lists for more than a year and a half. It is good to see them incorporated now in the domestic Victor catalogue. They were originally reviewed in the May 1929 issue, page 280, and long familiarity with the discs has only deepened the first impressions. De Falla terms "Noches en los jardines de Espana" "symphonic impressions" for piano orchestra, and indeed the work is by no means a true piano concerto, for the solo instrument is employed throughout as an integral part (frequently declamatory) of the orchestra. There are three movements: At Generalife, evoking the poetic spirit of the Garden of the Architect, a palace of the Alhambra; A Far Away Dance; and In the Gardens of the

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Sierra of Cordoba. As in De Falla's other works, the thematic material here is built on rather than directly incorporating rhythms, cadences, and forms of Andalusian folk song. *Nights in the Gardens of Spain* is the finest flowering of De Falla's style, finding a happy balance between the limpid grace and languor that marks so much slighter Spanish music and the concentrate intensity of the composer himself. The recorded performance by Madame van Barentzen and Coppola is one of the most felicitous examples of modern music on discs, whose merits have been endorsed with such appreciative warmth by both record buyers and critics as to make further recommendation quite superfluous.

LISZT: *Hungarian Rhapsody No. 1*, played by the BERLIN STATE OPERA HOUSE ORCHESTRA, conducted by LEO BLECH. VICTOR (November special release) 4187 (2 D10s, \$1.00 each).

Dr. Blech has moments of virtuosity not incomparable to those of Stokowski. The first Hungarian Rhapsody is in many ways the most interesting and effective of the entire set, and in this tremendously vivacious and powerful performance, it makes even the popular second appear lacking in verve and intensity. The recording is no less vigorous than the reading, indeed one's only criticism of the discs must be that the music scarcely warrants such disciplined force and brilliance expended on it.

RAVEL: *Alborado del Gracioso*, played by a SYMPHONY ORCHESTRA, conducted by PIERO COPPOLA. VICTOR (November special list) 9702 (D12, \$1.50).

Coppola's authoritative and sensitively turned recordings of contemporary French works have been acclaimed so often of late that their merits are by now taken for granted, but the American release of one of the first of the series reminds one that from the very beginning his discs were executed with the polished stylistic sense that marks so brilliantly his most recent works. The Ravel *Alborado* no doubt will find a reflected glow of popular favor from the Bolero. It is a much earlier work and of far more limited appeal. "Albo-

rado" is the Spanish equivalent of "Aubade"—a morning serenade. "Gracioso," according to Jean-Aubrey, implies a "kind of buffon full of finesse. . . ." Surely Ravel depicts here the jovialities if some Spanish minstrel, a gay old dog with a sly and casual eye, a raconteur of rare and spicy tales. The piece was originally for piano—in the set "Miroirs"—composed in 1905, and orchestrated later by the composer. The first phonographic version of the work was by Klemperer for Polydor, but the recording was early electrical and quite inferior. The present disc is thoroughly competent in all respects.

WOLF-FERRARI: *The Secret of Susanna—Overture*, and NAPRAVNIK: *Song of the Nightingale*, Op. 54, played by the ORCHESTRA OF LA SCALA, Milan, conducted by ETTORE PANIZZA. VICTOR (November special list) 9730 (D12, \$1.50).

Panizza has already demonstrated his ability to inspire an orchestra to intense but firmly leashed vivacity in the Boris Godounow Polonaise. Sabajno and Molajoli must look to their laurels if Panizza is to have the opportunity to make many records. Here he takes material that can scarcely be called outstanding, and makes of it a disc that ranks with the best in the recorded orchestral literature. Wolf-Ferrari's jaunty and chatty overture is polished off with tremendous éclat, while the coupling demonstrates that there is more than one arrow to Panizza's bow. The Song of the Nightingale is part of the incidental music to Tolstoy's "Don Juan" written by Eduard Napravnik, the Bohemian who was director of the Russian Opera for many years. (He died in 1915). His compositions are considered to exemplify the traits of most brilliant conductor-composers, which is to say that his technical fertility heavily overshadows his inventive powers. The Song of the Nightingale can hardly be called characteristic, then, for there is a total absence of display. It is a tenderly sentimental nocturne, in which the inevitable flute warbles once more for the feathered songster. Yet the sentiment is sincere this time. There is a hush and tremulousness in the music—at least as so exquisitely played here—that betrays no falseness of feeling. Old-fashioned, perhaps, but none the less moving. The orchestral tone is as warmly lyrical here as it was electrically vital in the overture. The disc is a credit to La Scala orchestra and an extremely gifted conductor.

MENDELSSOHN: *Ruy Blas—Overture*, played by a SYMPHONY ORCHESTRA conducted by MALCOLM SARGENT. VICTOR (November special list) 9733 (D12, \$1.50).

The Ruy Blas overture seems to have dropped pretty well out of both the standard symphonic and lighter concert repertory. Recordings are inevitable, however, and Sargent's is satisfactory enough, a bombastic reading of bombastic music, not too meticulously played or recorded, but undeniably "good and loud."

VERDI (arr. Tavan): *Il Trovatore—Selection*, 2 parts, played by the BRITISH BROADCASTING COMPANY'S WIRELESS SYMPHONY ORCHESTRA, conducted by PERCY PITT. COLUMBIA 50249-D (D 12 \$1.25).

This is a dashing and at times rather unrestrained performance of all the old favourites. Best is the latter part of the "Miserere" at the beginning of the second side. The recording is rather coarse, but effective and realistic. R. O. B.

GOOSSENS: *Judith—Ballet Music*, played by the NEW SYMPHONY ORCHESTRA, ARTHUR FEAR, vocal soloist, conducted by EUGENE GOOSSENS. VICTOR (November special list) 9740 (D12, \$1.50).

DELIUS: *In a Summer Garden*, 3 parts, and *A Song Before Sunrise*, 1 part, played by the LONDON SYMPHONY ORCHESTRA, conducted by GEOFFREY TOY. VICTOR (November special list) 9731-2 (2 D12s, \$1.50 each).

SCHMITT: *The Tragedy of Salome*, played by a SYMPHONY ORCHESTRA, conducted by PIERO COPPOLA. VICTOR (November special list) 9735-7 (3 D12s, \$1.50 each).

The Goossens disc failed to arrive with the rest of the Victor special release, but it is being procured for review next month. The Schmitt and Delius works are being held over for detailed review, the former by William H. Seltsam and the latter by R. D. D.



CHORAL

BACH, J. S.; *Matthaeuspassion*—"So ist mein Jesus nun gefangen," "Wer hat dich so geschlagen?", "O Haupt voll Blut und Wunden" and "Wir setzan uns mit Thraenen nieder," 4 parts, sung in German by the BRUNO KITTEL CHOIR and LOTTE LEONARD & EMMI LEISNER, with the PHILHARMONIC ORCHESTRA, BERLIN, conducted by BRUNO KITTEL. BRUNSWICK 90090-91 (2 D12s, \$2.00).

(The duet is from the first part; the two chorales and the Schlusschor from the second.)

Now that the demand for a complete *B Minor Mass* has been at least momentarily satisfied the *Matthaeuspassion* will undoubtedly be called for with even greater insistence. Brunswick must be thanked for giving us the first domestic excerpts, which may serve as a goad to our desire. Although these records have been available under the Polydor label for a year or two, the American company should feel only pride in making such worthy discs generally available.

The duet "So ist mein Jesus nun gefangen" is exquisitely and feelingly sung by the soprano and contralto. It is joined directly with the double-chorus "Sind Blitze, sind Donner in Wolken verschwunden," which Parry calls "an example of graphic and raging energy such as had never been heard before"—and it may also be said that in spite of all the music aiming at such an effect which has succeeded it, it is astounding: for instance in the passage where the two choruses shout antiphonally "Blitze" "Blitze," "Donner" "Donner" etc. This section is, however, the least successful. Undoubtedly it is exceedingly difficult of execution but as nearly as can be made out, there is no fault in the chorus. The trouble seems to come from the fact that such loud and rapid passages are sung in an empty hall; the resulting echo destroys all clarity and sharpness of focus.

It will be impossible for those who do not know at least some of the music from both to realize what a great difference, in style at any rate, exists between this Passion and Bach's great mass. In the latter I think it will be difficult to find even one chorus where the effects obtained and the emotions expressed are not to a greater or less degree closely bound up with the elaborate contrapuntal structure and technique of the music. For this reason, the work seems to me to attain to a classic grandeur and universality. In the *Matthaeuspassion* on the other hand we are not concerned with all-embracing statements and affirmations—the splendor and magnificence celebrating the glory of God are not sought after. Hence emphasis on elements such as towering and intricate polyphonic edifices, which are calculated to inspire awe and adoration, is entirely absent. But for this very reason the music contains the most touching expression of pity, sympathy and human tenderness that has ever been poured out. It moves all, whether they will or no, by its irresistible appeal to their most sacred and intimate emotions. Thus, by a quite different route, a universality just as great and just as valid as that of the mass is reached. R. H. S. P.

OPERA

WAGNER: *Tristan und Isolde—Love Duet* (Act II), 4 parts, sung in German by FRIDA LEIDER and LAURITZ MELCHIOR, with the BERLIN STATE OPERA ORCHESTRA (for parts I and II) and the LONDON SYMPHONY (in parts III and IV), both conducted by ALBERT COATES. VICTOR 7273-74 (November Special List) (2 D12s, \$2.00 each).

These records should be a supreme treat for all true Wagner lovers. The finest *Tristan* and the finest *Isolde*, whom it is impossible to hear together in this country are here united on one disc. Moreover I think that even from them such perfect singing is not the rule—in the case of Mme. Leider at least I know this to be so. Truly Wagner should consider himself lucky to be for once sung—and that with the greatest beauty of sensuous tone.

There is one fault, however, which constitutes a really serious blemish: the orchestra is far too much in the background. If it were that the orchestra did not play well, or that it were not well recorded (in such places as it is clearly audible) we might be rather grateful for this. But quite the reverse is true and the orchestras are both excellent in every way; but the instruments and voices seem to be on two entirely different planes or levels. In the beginning, when one

hears the former alone, one immediately admires its tonal beauty, but as soon as the latter enter one has the sensation that it is really outside somewhere, whereas the voices are right in the room. Of Coates' conducting I can make only a few criticisms. In the orchestral introduction to the first part, he does not accent the "Impatience" motive quite to my taste—it is not so clear cut and is not worked up quite as excitingly as it should be—due, I think, to over-hurrying. Frenzied is the only word which can be used to describe the meeting of the lovers as here portrayed. It is very effective however, although again the effects of speed are not entirely laudable. The opening measures of "O sink hernieder" lack somewhat the sensually soul-stirring intensity with which they might be endowed, but otherwise I can have nothing but the highest praise for this section, which is in every respect the finest of the four. The loveliness of the voices, in particular, should be balm to one's oft-tried ears. The development of the increasingly ecstatic rapture on the last side is carried out with Coates' usual vehemence.

It may be of some interest to give a word about the cuts. The first record begins with the extinction of the torch and runs as far as Tristan's "Dem Tage." The excision from here to the beginning of the second ("Doch es raechte sich" sung by Isolde) was, I believe, also the customary one at the Metropolitan until the advent of the complete performances last year. It must be regretted that the few bars of introduction "O sink hernieder" are put on the end of part two. That is given complete to the Warning of Brangaene, while the final side begins after her second call.

WAGNER: *Der Fliegende Hollaender*—"Die Frist ist um" (Act I), 2 parts, sung in German by FRIEDRICH SCHORR, with the BERLIN STATE OPERA ORCHESTRA, conducted by LEO BLECH. VICTOR 7269 (November Special List) (D 12, \$2.00).

Selections from Wagner's first great opera are becoming increasingly frequent, and as it is important not only in itself but also as a very definite step in the development of his genius, we may be thankful. The musical value of this number is somewhat uneven, the composer often appearing as yet impotent, accurately to produce the dramatic effect which he desires. Schorr gives a performance which is not outstanding, but possesses no serious flaws. The best moments are near the end of side one. His voice seems to lack in some degree its customary rich fullness. The few bars of chorus which in the score conclude the scene are omitted.

WAGNER: *Tannhaeuser*—*Rome Narration* (Act III), 2 parts, sung in German by LAURITZ MELCHIOR, with the LONDON SYMPHONY ORCHESTRA, conducted by ALBERT COATES. VICTOR 9707 (November Special List) (D 12, \$1.50).

With the excerpts from *Tristan* this makes the first recorded appearance in America of this far-famed Wagnerian tenor. It is in the former case perhaps even more than here that he proves how richly he deserves his great reputation. The present disc is also the first version of the scene, where Tannhäuser bitterly and passionately describes his interview with the Pope, and the awful doom pronounced upon him. On side one, Melchior's voice is not at its best, but he improves as he goes along. The interpretation on the whole is excellent. Again some of the highly dramatic passages, as in the pronouncement of the Pope, tend to become unmusical, but the singer certainly makes even them sound not too harsh and uninspired. A record to be had by devotees of Tannhäuser, or of good Wagnerian singing.

R. H. S. P.

BIZET: *Carmen*—*Sei Tu?* and *No, Mai Carmen Non Cederai!* sung in Italian by MARIA GAY and GIOVANNI ZENATELLO with orchestral accompaniment, and chorus. VICTOR (International list) 7314 (D12, \$2.00).

Recordings from this familiar opera which have all the strikingly vivid quality of an actual performance. Zenatello's voice sounds rich and full here and although Madame Gay's voice is no longer the instrument it once was it is superbly expressive and revives memory of her famous interpretation of the role of the wanton cigarette-girl. One of the ornaments of the long vanished Boston Opera Company, it was at that time considered advanced and revolutionary. In the present-day dearth of adequate performances of the exacting part, it is welcome, indeed. She emphasizes the sluttish, sensual side of the role, just as Madame Brohly of the Brunswick Carmen series emphasizes the seductiveness of the character.

Zenatello, of course, is one of the great singers and his singing in this record only serves to make it more regrettable that his career fell just this side of complete fulfillment. The orchestral and choral contributions—though anonymous—are consistent with the high quality of the record.

SAMPSON ET DALILA—*Mon Coeur S'ouvre à ta Voix* and *Prin-temps qui Commence*, sung in French by SIGRID ONEGIN, with orchestral accompaniments under the direction of DR. LEO BLECH. VICTOR 7320 (D12, \$2.00)

There is no singer in the world today, and I feel I speak without exaggeration, with any more potent claim to the word "great" than Sigrid Onegin. A magnificent voice is combined with showmanship, brains and tremendous verve in everything she sings. All these factors go to make the disappointment one feels in the present recording all the harder to bear. In the first place, not only is the seductive music taken at a headlong pace (quite possibly the conductor's fault), but the singer's diction is often faulty, combined at times with peculiar rhythmic irregularities.

In the second place the first of the arias is so overdone as to be almost threadbare and the present version is so matter-of-fact as to entirely distort its context. In contrast, the Spring Song is delightfully done, with the type or artistry that one has come to consider typical of this contralto.

BARBER OF SEVILLE—*Largo al Factotum*, and UN BALLO IN MASCHERA—*Eri tu?*, sung in Italian by LAWRENCE TIBBETT, with orchestral accompaniments VICTOR 7353 (D12, \$2.00)

The first recordings by the superb American baritone since the sensational success of his Rogue Song releases. The entirely adequate performance of the Largo displays his voice to singular advantage, with the more restrained ardors of the familiar Masked Ball excerpt affording excellent contrast on the reverse side. Shall we hope that someday he will make some of the recordings with which his name has become associated? Again we ask for Ford's monologue from Falstaff and some of Neri's music from the Jest, as well as many of the songs which he has so often sung with acclaim in concert.

VON FLOTOW: *Martha*—Selection, sung in German by the Soloists and Chorus of the PARLOPHONE CHOIR, accompanied by orchestra. COLUMBIA (German list) G-55217-F (D12, \$1.25).

A pot-pourri of arias and choral ensemble sung with lusty enthusiasm by this German organization. There are snatches of the familiar M'Appari, the Drinking Song, the Good Night Quartet, the curious anomaly of the Last Rose of Summer sung in German. The finale is the famous Quintet. Recommended highly to all lovers of the opera.

GFUNOD: *Faust*—*Mais ce Dieu, que peut-Il pour moi* and *Ici je suis à ton service* (Act 1), sung by FERNAND ANSEAU and MARCEL JOURNET in French, with orchestra under the direction of PIERO COPPOLA. VICTOR 8185 (D12 \$2.50).

The Contract Scene from Gounod's Faust sung with impressive sincerity by these famous French artists. Journet's voice especially sounds full and rich in the music of the archfiend. How many of his phonographic contemporaries could equal such a performance today? The orchestral accompaniment is well done throughout.

GOLDMARK: *The Queen of Sheba*—"Der Freund ist Dein" from Act 1 and "Doch Eh' Ich des Todesta!" from Act 3, sung in German by MARIA NEMETH with the CHORUS and ORCHESTRA of the VIENNA STATE OPERA, conducted by KARL ALWIN H. M. V. D-1720 (D 12). Available through the American Importers.

I am indebted to Dr. Henry Reichlin of the *Neues Wiener Journal* for the information that this noted diva was discovered about five years ago in Budapest by the State Opera of Vienna, was sent to Italy to study and is now one of the greatest of dramatic sopranos with probably the most powerful high voice to be heard today. She had sensational success in Milan and Monte Carlo last year as Turandot and has recorded extensively for the Polydor and H. M. V.

Madame Nemeth has a voice of sweetness, crystalline purity and in the upper range phenomenal power. She sings, moreover, with dramatic fire and an understanding of text and music that denotes sensitive musicianship. It is inevitable that Americans will hear more of this soprano. R. B.

(See also the "Tosca" review on page 54)

SONGS

BACH, J. S.: *Matthaeuspassion*—"Aus Liebe will mein Heil und aberden" and *Cantata No. 159* ("Sehet wir gehn hinauf gen Jerusalem")—"Es ist vollbracht", sung in German by ELIZABETH SCHUMANN, with an orchestra conducted by KARL ALWIN; the flute *obbligato* in the first number is played by JOHN AMADIO, that for oboe in the second by LEON GOOSSENS. VICTOR 7275 (November Special List) (D 12, \$2.00).

(This may be added to the numbers from the *St. Matthew Passion* listed as available under "Choral").

Both of the solos here given have in common a certain romantic and wistful charm which is quite lacking from the brilliant or tragic solos of the *Mass*—particularly the second which has on me an emotional effect that seems too deep for tears. From a technical standpoint they are outstanding examples of Bach's marvellous method of intertwining voice and instrumental *obbligato*, although he is content to forego the amazing contrapuntal figurations found in a number like the "Domine Deus," for instance. It may be mentioned in passing, that the balance here maintained between the two equally important soloists is in both cases well-nigh impeccable. In the excerpt from the *Passion* the mysteriously "floating" flute is supported only by two *obio da caccia*, which creates an impression indescribably soft and sad. The cantata aria, as I mentioned above, is if anything even more profoundly moving. If the other two hundred cantatas contain many movements anywhere near comparable to this, think what wonders must still lie hidden therein! As stated on the label, this is arranged by Alwin. He employs what appears to be a piano in the *continuo*—I prefer a harpsichord myself. Besides the exquisitely played oboe solo, the score calls for first and second violins and viola. The greatest surprise for most people will I think be the news that the present version is transposed from an original bass solo. However it may have been for that voice, it is certainly supremely appropriate in its present dress.

This record was issued in England about three years ago. Last year (in a poll held by the "Gramophone," I believe) it was voted the finest vocal record in existence. It will be useless for me to try to say anything critical about it here—a perfect artist (or artists, including the richly deserving instrumentalists), plus perfect music, perfectly reproduced cannot be commented upon in words. I can only say "Get it and hear it."

R. H. S. P.

HERBERT: *When You're Away*, and JAKOBOWSKI: *Lullaby* from "*Erminie*" sung by JESSICA DRAGONETTE, with orchestral accompaniments. BRUNSWICK 4904 (D10, 75c).

Two more familiar recordings by this favorite radio personality. The charm of Miss Dragonette's singing, the clarity of her diction, and her natural feeling for song are too well-known to require comment here. I wish we could have recordings by her of *Estrellita*, *Dark Eyes* and *El Relicario*, some of her most delightful ether-ial successes.

STRAUSS: *Wiegenlied* and *Ständchen No. 2*, Op. 17, sung by ELIZABETH SCHUMANN, with piano and orchestral accompaniments respectively. VICTOR 7210 (D12, \$2.00).

A November special release; to be reviewed next month.

GRIEG: *Saeterjentens Söndag*, and *Solveig's Song* (Peer Gynt) sung in Norwegian by KIRSTEN FLAGSTAD HALL, with orchestral accompaniment (Recorded in Oslo) VICTOR (Scandinavian list) V-15014 (D10, 75c).

I have never heard of this soprano before but this record is to be recommended to all lovers of a sweet, reposeful voice attractively used. The songs themselves are thrice-familiar through many arrangements, available in this country, but the quality of the singing itself is not too often heard.

Stille, Nacht, Heilige Nacht, and *Von Himmel Hoch Da Komm' Ich Her*, sung in German by RICHARD TAUBER with orchestral accompaniment. COLUMBIA (German list) G-55219-F (D12, \$1.25).

Columbia offers two repressings of Odeon recordings by the noted German light opera star. Appropriate for the coming Christmas season, they are sung with characteristic warmth of feeling and beauty of tone. They are not the type of song that the tenor sings best, however, but furnish a welcome contrast to the usual rendition of Christmas songs.

Afton Water and *Annie Laurie* sung by MARY GARDEN with piano accompaniments by JEAN DANSEREAU. VICTOR 1480 (D10, \$1.50).

Once more the Scottish-American soprano forgets her French operatic background to sing familiar melodies. The simple expressiveness of her performance of *Annie Laurie* should serve as a model to those dramatic sopranos who tear passion to tatters whenever they sing about the simple maiden who was so "surpassing fair." *Afton Water* is only slightly less charming. I must admit, however, to a feeling of exasperation and futility whenever I hear Mary Garden's positive genius for operatic characterization which the phonograph so badly needs going to waste in such hackneyed repertory numbers as these.

FOLK SONGS: *Geh Ich Mir Shpatziren* and *A matseh* sung in Yiddish by ISA KREMER, with orchestral accompaniment. COLUMBIA 8215-F (D10, 75c).

Two interesting Yiddish songs sung with the artistry and depth of feeling characteristic of this vivid artist. Even with the language a barrier, there is a certain richness of interpretation and spontaneity about these songs that are bound to "get over."

R. B.

INSTRUMENTAL

Piano

SCOTT: *Caprice Chinoise* and *Pensoso*, played by CYRIL SCOTT. COLUMBIA 2284-D (D10, 75c).

I see nothing particularly Chinese about this caprice, but it is a pleasant enough little piece with Schumannesque tendencies. The *Pensoso* likewise is characteristic of Scott's deftly pianistic, impressionistic, but frankly salon style. Both are played with polish and despatch. The composer, by the way, is neither the actor nor the Dolly Gray warbler referred to by Ulysses J. Walsh in his letter in last month's correspondence column. Probably innumerable Cyril Scotts people the earth, but this is the only one so far as we know who writes on occult philosophy and its application in music.

LECUONO: *Malaguena*, and DEBUSSY: *La Cathedrale Engloutie*, played by OLGA SAMAROFF. VICTOR 7304 (D12, \$2.00).

The *malaguena*, because of the emphasized second beat in three-four measure, is one of the most teasing of the Spanish dance rhythms, but it is apt to become monotonous if not relieved. Lecuona has not only relieved it by writing a slow melody adorned with arpeggios, but has also employed a music-box effect—a naive interlude—which gradually accelerates until we are back again in the castanet atmosphere. Olga Samaroff, appearing for the first time in an electrical recording after a long phonographic silence, plays the *Malaguena* with admirable éclat. The popular Debussy prelude is given perhaps undue atmospheric emphasis. The submerged cathedral is painted very nebulously indeed, as very possibly Debussy intended it to be. This is the first recording of the piece to be released in this country and as it is frequently played in recital, the disc should find considerable favor on its own account as well as on Mme. Samaroff's.

MENDELSSOHN: *Prelude*, Op. 35, No. 1, and *Scherzo*, Op. 16, No. 2, VICTOR (November special list) 4193 (D10, \$1.00).

BEETHOVEN: *Ecossaise*, and CHERKASSKY: *Prelude Pathétique*. VICTOR (November special list) 4192 (D10, \$1.00).

Both played by SHURA CHERKASSKY.

Re-recordings of Master Cherkassky's acoustical versions listed in the old Victor catalogue under numbers 45378 and 45394, and originally issued during the height of the boy's fame as a *wunderkind*. His own prelude—as the label is careful to remind us—was composed at the age of eleven. I remember then the discs caused considerable sensation several years ago. Now, on hearing the electrical versions, the sensationalism has quite evaporated, and there is left some pleasantly unpretentious pianism. The æry scherzo and the more passionate (as passionate, that is, as was ever possible for Mendelssohn) prelude are done with grace, a little self-consciously perhaps. The Scotch Dance of Beethoven is perhaps the best of the lot, a cheerful piece and played more brightly and with more gusto than the others. The *prélude pathétique* is no doubt quite a striking composition for a boy of eleven, but I imagine that Master Shura himself has out-

grown it, for he does not play it with the intensity of the acoustical performance. The recorded piano tone is not particularly good, varying very noticeably in timbre.

FRIML: *Indian Love Call* (from "Rose-Marie") and *Huguette Waltz* (from "The Vagabond King"), played by RUDOLPH FRIML. VICTOR 22540 (D10, 75c).

One of these days some student of the modern civilization should write an article on the Woolworth-Kresge piano technique. There is a fascination about it a good deal like the fascination attached to full length convex and concave mirrors. The image is there, but it is the distortion which makes it interesting. Its abandoned facility is its charm. Friml is an exponent of this technique raised to its nth degree and the present record is a first class example of both the style and the man. His facile and tuneful songs have won him a premier place among the more orthodox school of American operetta and musical comedy composers, holding fast to the older traditions as opposed to the wholehearted and intricately developing jazz of Gershwin, et al. Friml's music is not intricate nor sophisticated nor even particularly distinctive, but it has the appeal of frank and unforced tunefulness.

MOZART (arr. BRAHMS): *Don Giovanni — Serenade*, and SCHUMANN (arr. LISZT): *Zueignung* played by WILHELM BACHAUS. VICTOR (November special list) 1472 (D10, \$1.50).

A charming disc and one that thoroughly deserves this happy—if unexpected—resurrection from the pages of the H. M. V. catalogue. Pieces such as these Bachaus plays with such geniality are an irrefutable argument against the purist who condemns transcriptions *in toto*. The pianist's own arrangement of the serenade from *Don Giovanni* is particularly attractive (although played a trifle mechanically), and is well backed up by Liszt's careful avoidance of virtuosity in transcribing Schumann's lied—*Zueignung*.

CHOPIN: *Waltz in D flat*, Op. 64, No. 1, and *Etude in C major*, Op. 10, No. 7: and LISZT: *Waldesrauschen*, played by WILHELM BACHAUS. VICTOR (November special list) 7270 (D12, \$2.00).

A more marked contrast could hardly be imagined than that between the blithe performances above and these violent, hurried readings of familiar show pieces. The "Minute Waltz" is whirled off with little delicacy, while the study in sixths and the Liszt Forest Murmurs are taken at tremendous speed and an almost total disregard for accuracy or stylistic niceties. The player here scarcely sounds like the same man who plays the Schumann *Zueignung* above, or the splendid album set of the complete Chopin studies.

GRIEG: *Wedding Day*, Op. 65, No. 6, played by ARTHUR DE GREEF. VICTOR (November special list) 1473 (D10, \$1.50).

De Greef, as a friend of Grieg and an authority on his works, is an obvious choice to record the principal items the Norwegian's compositions for the piano. The present performance—the perennial *Wedding Day* at Trolldhaugen—does not possess much distinction beyond its authoritative tone. A competent and straightforward enough reading, but unelectrified by the bravura with which the piece is usually associated.

LISZT: *Hungarian Rhapsody No. 6*, played by MISCHA LEVITZKI. VICTOR (November special list) 7276 (D12, \$2.00).

The sixth Hungarian Rhapsody does not possess as much musical interest as some of the others, but the piece lies well under dexterous fingers. I wonder that Levitzki does not take greater delight in its technical difficulties. He takes them effortlessly but with less *éclat* than one expects from him. The reading is a curiously "tight" one, and the pianist's constraint reflects itself even in the timbres of the recorded tone which vary far more than can be laid to vagaries of the recording itself.

CHOPIN: *Scherzo in B flat minor*, Op. 31, played by BENNO MOISEVITCH. VICTOR (November special list) 6920 (D12, \$2.00).

The B flat minor Scherzo has long been a favorite warhorse of Moisevitch. He plays it with almost disdainful virtuosity, a good feeling for the music's fitful bursts of passion, and brilliant grace in the more lyrical passages. It is a magnificent performance, but one is always conscious of the man's superb technical equipment and the imperturbably self-confident bravado of his playing. Except for the annoying consciousness of this attitude, I find the record exhilarating in the extreme, a worthy recorded edition of one of the larger Chopin works.

Violin



Josef Szigeti

BARTOK (arr. SZEKELY): *Roumanian Folk Dances*, played by JOSEF SZIGETI, with piano accompaniments by BELA BARTOK. COLUMBIA 2293-D (D10, 75c).

The student of phonography must early accustom himself to the most astounding surprises. The case of Mr. Bartok is a very apt example of the sort of unexpectedness one must learn at least to attempt to expect on discs. Here is a composer generally conceded to be among the foremost of our time and held by not a few of the most far-seeing critics to stand among the first few names on the list. Yet with the exception of an inadequately recorded version of the string quartet, Op. 17, made several years ago by the Amar-Hindemith quartet for Polydor, and a salon orchestral version of five Roumanian dances released by Parlophone a few months back, Bartok's influence on the phonographic repertory has been less than the most negligible of known composers. But when the phonograph amends its ways it does so with a whole heart. Bartok has lately begun to record for the French H. M. V., and a couple of piano solo discs have already been released. Meanwhile Columbia is the first to bring him to the American public in the present little record for which he plays crisp, if rather self-effacing accompaniments, to his compatriot Szigeti's fiddling. Bartok has made almost incredibly extensive researches into the folk music of Hungary and Roumania. From the vast amount of material he and his co-workers collected (there are said to be over three thousand phonograms of Hungarian tunes alone), he has published a considerable number of sets of arrangements for piano solo, many of them intended for the use of children, or pianists of limited technical attainments, but all of them intensely interesting to the most mature musical mind on account of the originality and freshness of the tunes themselves (faithfully transcribed) and the lean, almost hard-bitten harmonizations that Bartok has provided—a splendid study in modern harmonic idioms used with the greatest economy of means. Another Hungarian, Imre Szekely, has arranged a number of these for violin and piano—Bartok and Szigeti have played them on concert tours in this country—and it is from these that the pieces recorded here are drawn: *Jocul cu Bata* (a determined tune whose rising inflections and emphatically turned phrases are marked with great gusto by Szigeti); *Braul* (a brief and very gay dance

tune); *Pe Loc* (a quaint and strange tune whose mysterious mood is enhanced by the scoring in harmonics). These three are grouped on the first record side. On the other are *Buciumeana* (an elegaic lyric): "*Poarga*" *Romaneasca*; and *Manuntelul*. Two of the pieces are run together—as is the frequent custom in the sets for piano. I have not had an opportunity to look up the score to discover whether the "*Poarga*" *Romaneasca* is a continuation of the *Buciumeana*, or grouped with the *Manuntelul*, a invigoratingly dashing finale, played with great animation and chippiness. Szigeti catches the full spirit of these remarkable miniatures, and the record is admirable not only by virtue of its musical significance, but by the high-strung, sensitive, intensely alive fiddling that is so characteristic of Szigeti. All of which is indeed a great deal for the modest sum of seventy-five cents—the price of one dance record. The shrewd phonophile must look far for a better investment.

PONCE: *Estrellita*, and Gardner: from the Cane-brake, played by ARTHUR SAMMONS, with piano accompaniments by GERALD MOORE. COLUMBIA 2282-D (D10, 75c).

Sammons has a deft hand for these tuneful little trifles, but his playing here reveals little or nothing of the man's stature. If one wants a brisk performance of Gardner's gay encore piece, or a gracefully turned version of Ponce's languorous melody, this disc will be found thoroughly satisfactory,—but if one would like to hear Sammons, the musician, one must go to his major recordings, and particularly the Elgar violin concerto not yet released in this country.

SCHUMANN: *Träumerei*, and SCHUBERT (arr. FRANKO): *Valse Sentimentale*, played by MISCHA ELMAN, with piano accompaniments by MARCEL VAN GOOL. VICTOR 1482 (D10, \$1.50).

Elman gives the familiar Schumann lyric and the less familiar one by Schubert very dapper performance, augmenting the grace of the gracious melodies themselves by the evenness and purity of his tone, and his individual, yet unforced reading.

Violoncello

WAGNER (arr. SQUIRE) *Die Meistersinger—Prize Song*, and MOZART (arr. SQUIRE): *Ave Verum*, played by W. H. SQUIRE, with organ accompaniments. COLUMBIA 50248-D (D12, \$1.25).

Squire plays his own arrangements of these familiar Wagner and Mozart melodies in carressing style, further thickened by the sonorous organ accompaniments. The playing is highly "expressive," which is to say the melodic line is drawn in parabolic curves throughout. One longs for a contrasting touch of healthy angularity. Yet those to whom lush melodiousness and densely rich harmonization are not too rich a musical diet should find this disc eminently to their taste.

LALO: *Concerto in D—Intermezzo*, and SAINT-SAËNS: *Romance*, played by HORACE BRITT, with piano accompaniments by JOSEF ADLER. COLUMBIA 50251-D (D12, \$1.25).

Britt's first American release, (Nin: Granadina and Ravel: *Pièce en forme d'un Habanera*, Columbia 2081-D, reviewed in the March 1930 issue) testified to this British 'cellist's refreshingly ingenious choice of recording selections, as well as to a modest but capable technical equipment. The Saint-Saëns morceau is less vivid material than the other music Britt has played, but he succeeds in imparting considerable warmth to its tepid phrases. The Lalo is another story, and it is good to see at least an excerpt from the concerto introduced to the recorded repertory. The work is not particularly French in temper; there are Russian and Spanish touches but they do not conceal Lalo's peculiar melodic individuality. Music and performance arouse one's interest for "more." Josef Adler plays musicianly piano accompaniments.

Chamber Music

RAVEL: *Introduction and Allegro* for Harp with Strings and Woodwind ("*Harp*" *Septet*), 3 parts, and BRIDGE: *Novellette* No. 3, played by the VIRTUOSO STRING QUARTET with J. COCKERILL, R. MURCHIE, and C. DRAPER. VICTOR (November special list) 9738-9 (2 D12s, \$1.50 each).

Reviewed from the H. M. V. pressings in the October 1929 issue. The music here is not as characteristically lean and pointed as are some of Ravel's other chamber works, notably the string quartet and piano sonatine; it is handled not dissimilarly, but the material employed is less spontaneous

both in origin and development. The scoring, however, is bold, assured, and highly ingenious, brought out faithfully in the neat performance and recording. The Bridge piece on the odd side is typical of Bridge—who seems to hold an inexplicable attraction for British string quartets. The London String Quartet's discs of his three Idyls were recently released by Columbia. The Novelette played here possesses little distinction in itself, but the highly vivacious performance by the Virtuoso quartet gives it a certain effectiveness. The principle attractions of the set, however, lie in the performance of the septet, and particularly in the colorful and dextrous delineation of Ravel's score—a happy blending of woodwind, harp, and string timbres.

BORODIN: *Quartet in D—"Nocturne,"* played by the BUDAPEST STRING QUARTET. VICTOR 9791 (D12, \$1.50).

The Nocturne's popularity waxes steadily as recording follows recording from the various studios. The Budapest four treat the piece a little less suavely than the Guarneri Quartet (in the Brunswick version reviewed last month). One is more conscious of the time pulse emphasis is on the accents rather than the flow. On the whole this reading strikes me as a trifle more perfunctory, although the magic of the music itself is but little impaired. It is a charming lyrical mood-picture, one of the best possible introductions to the enchanted world of chamber music.

Flute

CHAMINADE: *Concertino*, Op. 107, and HOFMANN: *Konzertstück*, Op. 98, played by JOHN AMADIO, with orchestral accompaniments. VICTOR (November special list) 9706 (D12, \$1.50).

Amadio is a distinguished British flutist, the husband of Florence Austral, with whom he has appeared in recital in this country. This is the second of his recordings to be released in this country, and like the first it demonstrates his thorough technical proficiency. The pieces of both discs are slight and showy music, however, giving an excellent idea of the instrument's fluency and the player's digital and labial dexterity, but little of the deeper musicianship one knows to be his. He has recorded a Mozart flute concerto in England; would it be too much to ask for that as well as the display pieces?

Organ

BACH: *Prelude and Fugue in E minor*, played by Dr. ALBERT SCHWEITZER on the organ of Queen's Hall, London. VICTOR (November special list) 9741 (D12, \$1.50).

Gradually the organ recordings re-pressed from the H. M. V. lists assume the significance the connoisseur of great organ music has expected of them. It is no coincidence that both organ releases on the Victor special list this fall are of Bach works, for while organ discs as a whole do not command a large American public, the composer does. Discs like these by Schweitzer and Dupré do not only fill a demand for Bach's organ works in their original form, but also serve to educate the American musical public to the qualities of organ technique and idiom. Dr. Albert Schweitzer is an astounding man—a doctor, an evangelist, a philosopher, a biographer, a musician—who raises a large part of the funds for his hospital and missionary work in Africa by means of his books and organ recitals in Europe. His technique seems to have endured the tremendous handicaps to which it is subjected remarkably well, although this particular disc does not reflect as much credit upon it as some of those that have followed it (in England) or as Dr. Schweitzer's own recitals. The work he plays here has been a favorite of organists since the time of Mendelssohn. Schweitzer gives it an individual, not to say singular, interpretation. It is rather weighty for the music, and the rhythms are not at all cleanly drawn. Yet that should not—and surely will not—deter any admirer of the man's personality or books on Bach from purchasing and enjoying the disc.

BACH: *Prelude and Fugue in G major*, played by MARCEL DUPRE on the organ of Queen's Hall, London. VICTOR (November special list) 7271 (D12, \$2.00).

The contrast between Dr. Schweitzer's blurred rhythms and the tremendous rhythmical propulsion that is possible to attain on the organ is very strongly marked by Dupré's performance of the G major prelude and fugue. Some of the Frenchman's discs have impressed me unfavorably, but this is truly worthy of him—and of the magnificent music.

DE LA TOMBELLE: *Toccata in A*, played by EDOUARD COMMETTE on the organ at St. Jean's Cathedral, Lyons, France. COLUMBIA 2260-D (D10, 75c).

De La Tombelle composed prolifically for the organ, much in the style of Guilmant and Dubois, his teachers. The *Toccata* Commette plays here is an ingeniously constructed piece of contrapuntal development of material now blithe, now pious,—worked up with considerable effectiveness. Perhaps more striking than the music, however, is the vigorous recording and the businesslike manner in which Commette finds his sure way among the contrapuntal labyrinth, giving each melodic line its clean-cut individuality.

PATTMAN: *The Storm* (introducng, "Eternal Father, Strong to Save"), and in LE MARE: *Barcarolle*, played by G. T. PATTMAN. COLUMBIA 50252-D (D12, \$1.25).

The *Barcarolle* is of a type still popular as movie cathedral entr'actes, but the *Storm* is cut to the "descriptive novelty" pattern that seems to have been going out lately. It runs the conventional course through agitated tonal turmoil to a peacefully sunny ending. Mr. Pattman, a British veteran of the old school of theatrical organ playing plays with gusto, and both his music and performances should find a very eager welcome among the dwindling but still existent public which nowadays is able to find fewer and fewer musical tid-bits of this old-fashioned but time-tested brand.

Light Orchestral

MACBETH: *Love in Idleness*, and PIERNE: *March of the Little Lead Soldiers*, played by the COLUMBIA CONCERT ORCHESTRA. COLUMBIA 2295-D (D10, 75c).

The Macbeth piece is salon moreau made rather more attractive than most by the piquant Scotch flavor to the otherwise quite slight material. Pierné's little march, a great favorite long before the *Parade of the Wooden Soldiers* appeared, is worth reviving. The performance is sonorous, done with more flourish than delicacy, and in an orchestration that is less dapper than it might be.

WALDTEUFEL MEMORIES:—*Fantasia*, played by HERMAN FINKE'S ORCHESTRA. COLUMBIA 2282-D (D10, 75c).

Waldteufel is seldom given his just dues by the concert and "pops" orchestras in this country. He seems better appreciated in England, and Finck's orchestra obviously takes great zest in this medley of some of his best tunes, smoothly strung together, and played without frills, but with very pleasant spiritedness. An attractive light orchestral disc and one that deserves to emulate its British popularity in this country.

VERDI (arr. TAVAN): *Rigoletto—Fantasy*, played by MAREK WEBER'S ORCHESTRA. VICTOR (International list) V-50026 (D12, \$1.25).

A typical Weber potpourri. The best-known numbers are neatly strung together, played with brisk adeptness, and brightly recorded.

Patience—English Waltz and Charming Women—Waltz played by MAREK WEBER'S ORCHESTRA. VICTOR (International list) V-56 (D10, 75c).

Patience is particularly well done, carefully restrained, yet working up to a sonorous middle section. There is a fine swing to the music and the instrumentation is ingenuously contrived. *Charming Women* is done in full-voiced, but less individual fashion.

Shorthand Speed Dictation

SHORTHAND SPEED DICTATION: VICTOR 36021-5 (5 D12s, Album and explanatory booklet, \$6.75).

Students of shorthand and inexperienced stenographers will find this set of material dictated at various speeds of very practical value in developing their technique. The examples are well-chosen and carefully graduated in speed. The first four records devote one side each to business letters and one to literary matter, going from sixty words a minute to eighty, one hundred, and one hundred and twenty. The fifth disc contains a set of "brief forms" and "most-used phrases"—particularly helpful to the student. The instructor who dictates the material enunciates crisply and naturally, keeping the flow of the material unbroken even in the slower speeds. The set fulfills its purpose very adequately. O. C. O.

POPULAR

Body and Soul

The sensational British "sob" success, "Body and Soul" has taken considerable time to reach this country, but once here, it has immediately assumed the proportions of an outstanding hit. It might have been cut to order for the favorite recording touch artistes, so closely does it fit the styles of *Helen Morgan* and *Ruth Etting*, the first to appear with recorded versions. Miss Etting scores with her inevitably admirable enunciation, but Helen Morgan's voice has a heart-felt throb whose peculiar intensity and sincerity it is impossible to question, and the pathos of the song is more naturally and effectively captured in her performance than in the more self-consciously emotionalization by Miss Etting. On the other side of the latter's version she sings a lyrical *If I Could be with You* (Columbia 2300-D), while Miss Morgan does *Something to Remember You By* (Victor 22532) from the same show—"Three's a Crowd" in which *Body and Soul* appears. *Something to Remember You By* is the more melodious and graceful of the two songs, an attractive and quite irresistible tune sung here to charming perfection. A disc to be starred.

The Brunswick version available October 24th, has not arrived in time for review in this issue, but *Libby Holman's* name is good assurance of its excellence too.

Canaries

There must be a steady sale for "actual canary bird recordings" somewhere, for there is seldom a month without at least one release by feathered warblers. *The Golden Bird* and its discreet assisting chorus (Brunswick 4880) is rather more sophisticated than most recording canaries in its songs accompanied by *The Bird and the Brook* and *Canary Polka*.

Wisecrackery

Ben Bernie, who has long a penchant for clowning as well as conducting, is given two record sides of Brunswick 4901 in which to disport himself on the subject of *My Pal Al* (Al, by the way, is Ben's accompanist, *Always Offski*). Ben's manner is polished, his gags frequently quite convulsing, and his violin solos neatly turned. The disc should please his many radio admirers.

Flirt of the Kilts

Sandy MacFarlane, whose Scotch songs and laughter seem to be finding an audience not incomparable with that once held by *Lauder*, is in martial mood this month with a spirited song of Sergeant Jock MacPhee, and a more lyrical tribute to *Katie Mackay* (Columbia 2294-D). Scots will also delight in the bagpipe solos by *Pipe Major S. MacKinnon* on Victor V-49—International list—authentic piping of popular highland melodies and very effectively recorded.

Collegiate

VICTOR features a relisting of ten college records on its November supplement. The bands of the Universities of Illinois, Harvard, Notre Dame, Michigan, Stanford, and Princeton play their colleges' best-known marches and songs, and in addition their martial dance version of campus songs by *Rudy Vallée* (the *Stein Song*), *High Hatters* (Anchors Aweigh), *Harold Grayson* (Southern California songs), and *Blue Steele* (Washington and Lee songs),—most of which have been released and reviewed earlier.

Instrumental

The more important release is Victor 22540, devoted to piano versions of *Friml's Indian Love Call* and *Huguette Waltz* played by the composer himself, and in exceedingly brilliant fashion, for with the possible exception of *Gershwin*, *Rudolph Friml* seems by far the best-equipped technician of show hit composers. (When is *Gershwin* to record again? His piano solo discs were the finest of their kind ever made, yet the none-too-enthusiastic popular reception has perhaps prevented the experiment from being repeated. With *Gershwin's* increased popularity, however, his record-

ings should find a much wider public today.) *Eddie Dunstetter* is the only organist to return from vacation to catch the November lists, playing ultra-expressive transcriptions of *O Sole Mio* and *Ciribiribin* on Brunswick 4902. *Lee Sims'* piano solos are always worth hearing, and even the present coupling of the already somewhat hackneyed *What's the Use?* and *If I could Be With You* (Brunswick 4906) are arranged and played in ingenious fashion.

Der blaue Engel

The first big German talkie boasts a number of song hits, liberally represented in the Victor German list. *Marlene Dietrich*, the clever star of the film, is to be heard in *Ich bin von Kopf bis Fuss auf Liebe eingestellt* and *Nimm' dich in Acht vor blonden Frauen* (V-6088), *Kinder, heut' Abend such ich mir was aus* and *Ich bin die fiesche Lola* (V-6083), delivered in a varied repertory of styles. Her recitative seems a little forced (although it is done well enough at moments, particularly to piano accompaniment in "Nimm' dich"), but her spiritedness is infectious and her contralto range strangely effective. She has also recorded English versions of some of the hits, but these have not yet been re-pressed in this country. The accompanying orchestra is good, especially in its frankly jazzy passages.

Other German talkies are represented on V-6082, hits from "Zwei Herzen im 3-4 takt," sung in smooth and catchy versions by *Irene Eisinger* and *Erik Wirl*; songs from "Heute Nacht eventuell" and "Wien, du Stadt der Lieder," by *Siegfried Arno* on V-6086-7, largely in recitative.

Vocal Ensembles

This classification offers rather barren fare after some of the unusually fine discs of the past few months. *The Sunshine Boys* show a decided improvement, however, over some of their previous discs, with some commendably brisk wa-wa work (with neat piano imitation) and a lively manner for *I Like a Little Girl Like That* and *It Seems to be Spring* (Columbia 2303-D). *Cotton and Morpheus* re-appear with a coupling of *I wonder How It Feels* and *I Don't Mind Walking in the Rain* (Brunswick 4875) in which they wisely abandon their attempts to succeed to the crown of *Moran and Mack*, and confine themselves to straightforward crooning, incidentally doing a pretty good job. The timpani thunder in the rain song should not be passed over without citation. *The Happy Chappies* belie their name in lugubrious performances of *Mellow Mountain Moon* and *It's Time to Say Aloha* (Columbia 2296-D), not particularly effective.

Band

LACOME: *Mascarade*, played by the GARDE REPUBLICAINE BAND, under the direction of M. G. BALAY. VICTOR (French list) V-5520-1 (2 D10s, 75c each).

Lacome's suite, *la Féria*, has been available on records for some time, both in band and orchestral versions. The *Mascarade* suite has just appeared in France in an orchestral version by the Philharmonic Orchestra of Paris. The present band recording is the first to be issued in this country, where the work is less well-known. The four pieces—*Cortège*, *Arlequin et Colombine*, *Les Mandolinistes*, and *Finale*—each take a record side. The music is light, but gracefully turned, and it gives good display opportunities for the Republican Guard band's wood winds. The recording is less powerfully amplified than some of the same band's previous releases and befits the music better on that account.

MARIN: *March of the 1st Zouave Regiment*, and DOERING-QUERU: *March of the Foreign Legion*, played by a FRENCH MILITARY BAND under the direction of M. A. COURTADE. VICTOR (International list) V-5522 (D10, 75c).

Not as effective a disc as M. Courtade's previous band record. The performances are vigorous, but overly heavy, and considerably blurred in the strongly amplified recording.

A number of song discs and the rank and file of the ballroom dance releases have been held over for review in the next issue. The usually large number of celebrity record reviews also has made it necessary to defer some of the foreign record reviews and reviews of musical books.

DANCE

Medalist

Paul Tremaine again carries off top-honors with a disc of his unique and marvellously clever danced spirituals (or might one call them spiritualized dances?). *Gospel Train* (Get on Board Little Chillun) and *Is There a Place Up There For Me?* are the selections, and the performances reveal the best ingenuities of Tremaine's arrangements and the finest qualities of his band. The introduction of *Gospel Train* is frankly modernistic, the vocal solos (and subdued vocal backgrounds) are as fine as they have been in Tremaine's other discs, perhaps better, for the present pieces are the best he has yet tackled. A dance record that most decidedly is different,—as individual as it is well turned and superbly performed (Columbia 2302-D).

Isham Jones

As if in answer to the repeated laments over the infrequency of his recorded appearances, *Isham Jones* blossoms out this month with no less than three releases, the first I hope of a regular series. All are well done, but perhaps the best is Brunswick 4914. In *My Heart—It's You and I'll Be Blue*, both done with a strong swing and in a whole-hearted manner that is very effective. Nearly as good are a sprightly *My Baby Just Cares for Me* and a rather blithe version of *Don't Tell Her* (4907), a steady vigorous performance of *Sweet Jenny Lee* and a smooth but likewise sturdy version of *Good Evenin'* (4909)—a very commendable month's work.

Leo Reisman

Leo Reisman and his orchestra are the only others to crash the "three releases a month" ranks. As with Jones' discs, Reisman's are all up to the best dance standards. Victor 22537 is a companion record to Helen Morgan's release, likewise coupling *Body and Soul* and *Something to Remember You By*. Reisman has a very light and happy hand for just such material and his versions will be very hard to surpass. Sing *Something Simple* and *Lucky Seven*, the hits of the "Second Little Show," are likewise well adapted to his best style. The former is one of the season's sure-fire hits (it is too bad that the words—mild enough in the show—must be further softened for popular consumption), and the latter has a fine sturdy swing, although the performance here is not as uproarious as it might be (22538). The third disc couples hits from Gloria Swanson's "What a Widow"—*Love is Like a Song* and *Say "Oui" Cherie*, less striking pieces, but deft and attractive. The latter is given particularly graceful performance (22531).

Red Nichols

The celebrated *Five Pennies* are featured in Red Nichols' concert orchestra in a twelve-inch coupling of *It Had to Be You* and *Sally Won't You Come Back* (Brunswick 20092, \$1.25). With the exception of an occasional torrid passage, Nichols eschews his hottest styles here, but does very neat concert performances, well varied in pace, and boasting vocal choruses above the average, particularly the second chorus in *Sally Won't You Come Back*.

Louis le Grand

The incomparable *Louis Armstrong* who has elevated his orchestra within a year or two to the undisputed top rank of negro jazz bands, gets a chance this month to have an entire record to his own trumpeting, always the outstanding feature of his dance discs. His pieces are *Weather Bird*, accompanied by his orchestra's star pianist, *Earl Hines*, and *Dear Old Southland*, accompanied by *Buck* of the team of *Buck and Bubbles* (Okeh 41454). The latter, with its introductory exhortation and its lugubrious reminiscences of *Deep River*, is a most remarkable piece, pervaded by a singular and extremely intense feeling, a racking struggle for untrammelled expression that is a very far cry indeed from the slick sophistication and self-confidence of most jazz. *Weather Bird* is a less striking piece of music, but the virtuosity of Louis' trumpeting and the intricacies of *Earl Hines'* pianoing demand attentive and appreciative hearing.

First Group

In the first rank of the ballroom dance discs of the month, I might select—in addition to the works mentioned above: *Joe Venuti's New Yorkers* in enthusiastic, infectious performances of Out of Breath and I'm Only Human (Okeh 41451); *Ben Selvin's* fine coupling of a very melodious I'm Yours and a very spirited Dixiana (Columbia 2287-D)—a very peppy and catchy disc; *Selvin* again with a scarcely less meritorious coupling of I am the Words and An Old Fashioned Girl (Columbia 2298-D), although here the manner is more urbane and less energetic. *The A & P Gypsies* are unsurpassed for dance performances in salon, quasi-Continental style, and the Bohemian Romance and My Memories on Brunswick 4903 are characteristic examples of their quiet, deftly turned playing. *Red Nichols* and his *Pennies* continues his fine revival series with a performance of Peg O' My Heart that is very pleasing in its spontaneity and interesting treatment; the coupling is a very ingenious version of that great piece—China Boy—done very brilliantly here and starring trombone and piano (Brunswick 4877). *Nat Shilkret* turns to the native African motives heard in the movie, "Africa Speaks," for inspiration for a remarkable African Serenade—interesting dance music of very exotic flavor; the coupling is a conventionally sentimental I'll Be Blue (Victor 22529). *George Olsen* makes the most of the pulsating train rhythms of Beyond the Blue Horizon. There are the usual train effects, but they are ingeniously handled, and the steadily pulsating rhythm pervades the whole piece—a remarkably fine one (Victor 22530). Always in All Ways, on the other side, is neatly but less distinctively done. *Jimmy Johnson* is the other Victor star, turning in a very cheerful coupling of Sitin' on a Rainbow and In My Heart It's You (22525), I'm Learning a Lot from You and A Big Bouquet for You (22516), all rollicking performances that combine a smooth sure technique with abundant spiritedness.

Hot Dance Music

Irving Mill's Hotsy Totsy Gang stars for Brunswick with two discs, 4983 and 4998. The former couples a very hot Deep Harlem, featuring a fine chorus and piquant changes of pace, with a very striking Strut Miss Lizzie—the Gang's best performance on records, a brilliant piece with echoes of the Hootchie Cootchie and some amazing violin and percussion work. What a Night and I Wonder What My Gal is Doing Now, on 4998, are heavily sonorous, and far less distinctive. *Clarence Williams* and his *Jazz Kings* feature their fine tuba player in the High Society Blues and Lazy Levee Loungers on Columbia 14555-D; the instrumentation of the latter piece is interestingly handled. Okeh's hot number—in addition to the superb Armstrong trumpet solos—is provided by *Luis Russell*, heard in a shrill but interesting Mugging Lightly, and a fine heartfelt lament of self-pity, Poor Li'l' Me!

The Victor race list is a fertile source of sizzling dance tunes, but the hot orchestral medal of the month goes to *Duke Ellington's* record of "Check and Double Check" hits, issued in the regular supplement. Victor 22528 is the number, and Three Little Words and Ring Dem Bells are the pieces. The former is a soulfully chanted number, and except for the Duke's piano introduction and an occasional happy instrumental touch, fairly conventional. But Ring Dem Bells will strike joy to the heart of the hot jazzist, an incredibly skillful and lightfooted performance, embellished by natty wa-wa dialogue and joyous rhythmic bell work, altogether fit to rank with the best Ellington recordings of the past—which is lively praise indeed. Best of the Race list itself is *Henry Allen's* coupling of very blue, slow, and sad Patrol Wagon Blues and Roamin' (23006), with fine choruses and fervently declamatory instrumental solos above a smooth straining fonal undertow. *King Oliver* does well with a violently lively and snarling Shake It, coupled with the Stingaree Blues on 23009; and again with more sonorous and songful versions of Passing Time With Me and What's the Use of Living Without Love (23011). *Bubber Miley's* Loving You the Way I Do and Penalty of Love (23010) are pleasant but not outstanding. *Bennie Moten's* energetic Band Box Shuffle and very slow hesitant New Vine Street Blues—with some good pianny work—are more interesting. The spicy, vivid performance of Okay, Baby and the tune-fun I Want a Little Girl, played by *McKinney's Cotton Pickers* and reviewed last month from the Race lists, appears now in the regular Victor supplement (23000).

RUFUS

FOREIGN

(Including both October and November releases).

INTERNATIONAL: Several of the leading discs by *Marek Weber*, *Edith Lorand*, *H. Schmalstich*, etc., have been reviewed among the light orchestral records in the October issue and elsewhere in this number. Others unmentioned include *John Wilfahrt's* Concertina Orchestra of New Ulm, Michigan in a old-fashioned No. 13 and Home coming Waltz (Brunswick 431); First Kiss and European Memories waltzes by the *International Dance Orchestra* (Columbia 12134-F); Old Bohemian Mazurka and Maruschka Polka by an *Accordion Orchestra* (Columbia G-12135-F); and accordion solos—Florette and Come My Love waltzes—by *P. Frosini* (Victor V-5522).

ARMENIAN. Berberian and Ebeyan sing folksongs on Columbia 28024-5-F.

ALBANIAN. Records of this small Balkan nation's music are rare, but Victor brings out two discs of popular songs to Clarinet and Lauto—apparently a plucked, guitar-like instrument—accompaniment, by a small vocal ensemble—*Chiorchi Gazeli*. The rhapsodic clarinet playing is uncommonly interesting. Columbia also cultivates the field with three discs in its November list; folk songs on 72000-F, and on one side each of 72001-F and 72002-F; on the opposite sides of which are instrumental solos, by *Z. P. Pali*, *Shoq-nija Toskrisht*, and others.

CHINESE. There are two long special releases of Cantonese recordings from Victor, covering the numbers between 56000 and 56060 inclusive. The selections cover a number of different types, and besides the usual vocal solos and duets with orchestra, there are instrumental and choral discs. Picking several out at random as the most interesting to occidental ears. I should mention the orchestral pieces on 56017 and 56056, the "hymns with music accompaniment" (sic!) on 56048 and 56049; the comedian on 56050; the violin solos on 56037; and—best of all—the piano solos (*Harry Ore*) on 56057. The last is really a remarkable recording and the music is singularly effective, sounding far more vertebrate and musically logical than the majority of Chinese music sounds to non-Chinese ears. This disc can be warmly recommended on its own merits as well as an example of Chinese music that one seldom has the opportunity of hearing. The pianist is a capable one and gets a fine—at times almost Graingerish—swing into his performances.

FINNISH. On Victor V-4085 *Hanna Granfelt* sings a charming plaintive lyric—Aidin Silmat—by Hannikainen, whose own violin solo disc is reviewed in the instrumental classifications elsewhere in this issue. Miss Granfelt, a Helsingfors soprano, has a lovely voice and one that records admirably. In addition there are the usual dance and popular song discs from both Columbia and Victor.

SPANISH-AMERICA; MEXICAN. Selecting only a few of the outstanding items on the long lists, mention should go to the *Banda Municipal's* sturdy marches on Brunswick 41041, the guitar solos by *Luis Yance* (Brunswick 41073), the fine Paso Doble and Jota coupling by the *Orquesta Bonita* (Brunswick 41008), waltzes by the *Orquesta Concertina Espanola* (Okeh 16730 and 16738), songs by *Abdon Alak* (16725), dances by the *Trio Hawaiano de Hoopii* (Columbia 4196-X), a sketch—Incendio del cuarto de Julio en La Jolla—by *Herman Banuelos* (Columbia 4250-X), a sonorous Paso Doble and Valse by the *Banda del Rstado Mayor* (Victor 46995), canciones—A Un Beso and Pescadora, Pescador—by the invariably admirable *Juan Pulido* (Victor 46923). Spanish versions of hits from the "Big Pond" and other films sung by *José Bohr* (Victor 30039-40), and a fine tango-fox trot coupling by *Marek Weber's* orchestra (46998). Mention should also be made of the two *José Mojica* discs reviewed last month.

TURKISH. Exponents of the quarter-tone system will delight in *Mustafa Effendi's* instrumental solos on Victor V-26004. In the same special release are male solos with Oud, Kementche, and Kanoun on V-2600-1, "female songs with strings" on V-26002, and instrumental quartet selections on V-26003. Columbia features instrumentals by *Zourna* (32013-F), songs of the *Presidential Musical Troupe* (40033-F), and popular songs by *Hanoun*, *Saadeddine*, etc. S. F.

New European Releases

Orchestral

Sibelius: 1st and 2nd Symphonies; Intermezzo and Alla Marcia from Karelia suite, Kajanus—Symphony orch.
Tchaikowsky: Romeo and Juliet overture, Mengelberg—Concergebouw orch.
Meistersinger—Overture, Bruno Walter—Symphony orch.
d'Indy: Fervaal prelude, and Liszt: Mephisto waltz, Defauw—Brussels Royal Conservatory orch.
(English Columbia)

Glinka: Kamarinskaya, Coates—London Symphony.
Glazounow: Scenes de ballet, Op. 52, Goossens—New Symphony.
Coppelia—Ballet, Schmalstich—Berlin S.O.H.
Saint-Saens: Organ Symphony, Monteux—Symphony orch.
Vivaldi (arr. Molinari): Concerto Grosso G minor, Guarneri—La Scala orch.
Bruckner: Scherzi, 3rd and 5th Symphonies, Dol Dauber's (H.M.V. and European H.M.V.)

Schumann: Second Symphony, Pfützner—Berlin Philharmonic.
Brahms: Fourth Symphony, Max Fiedler—Berlin S. O. H.
Debussy: Nocturnes, Wolff—Lamoureux orch.
(Polydor)

Freischütz overture, Brecher—Leipzig Gewandhaus orch.
Un Ballo in Maschera—Overture, Weissmann—Berlin S. O. H.
Grieg: 2nd Peer Gynt Suite, Weissmann—Berlin S. O. H.
(Parlophone)

Ravel: Daphnis et Chloe suite, Straram—Symphony orch.
(French Columbia)
Beethoven: Seventh Symphony, Knappertsbusch—Symphony orch.
Lalo: Roi d'Ys overture, Pierre—Colonne orch.
Lacome: Mascarade: Philharmonic orchestra of Paris.
(French Odeon)

Hue: Miracle, Hue—Symphony orch.
Strauss: Till Eulenspiegel, Inghelbrecht—Pasdeloup orch.
(Pathe-Art)

Cherubini: Medea overture, Molajoli—Grand Symphony
(Italian Columbia)

Debussy: Fetes, Willy Ferrero—Mailänder Symphony orch.
Traviata—Preludes, Guarneri—Mailänder Symphony orch.
(Homocord)

Handel: Concerto Grosso D min, 1st, 2nd, 4th, and 5th mvts, Ansermet—Decca String orch.
(Decca)

Operatic

Gounod: Faust (in English), Beecham, cond., Licette, Brunskill, Easton, Williams, etc. (English Columbia)
La Bohème, abridged opera, Weigert, cond. (Polydor)

Meistersinger—Scene 1, Act 3, Rethberg and Schorr.
Tannhäuser—2nd Act, O Fürstin, Kate Heidersbach and Max Lorenz.

Lohengren—Love duet, act 1, Heidersbach—Lorenz.
Mefistofele—Forma Ideal and Amore mistero, Sabajno, cond., with Fanelli, Pauli, Masini, La Scala orch.
Messiah: The People that Walked in Darkness, and Solomon: What tho' I trace, Keith Faulkner. (H.M.V.)

Figaro—Heilige Quelle, and Gypsy Baron—Zigeunerlied, Rethberg.
Tannhäuser—arias, Margarete Bäumer.

Butterfly: One Fine Day and Death of Butterfly, Jovita Fuentes.
Fredericka—airs, Richard Tauber.
Rienzi and The Prophet, arias, Pilinsky.
Magic Flute and Tannhäuser, arias, Hüscher.
Flying Dutchman—Senta's Ballade, Nanny Larsen-Todsen.
Tosca—duets acts 1 and 2, Schwarz and Hirzel.
(Parlophone)

Meistersinger—Preislied and Am stillen Herd, Piccaver.
Turandot arias, Piccaver.
Pelleas—"Cheveux" scene, Berriau, Gaudin, Beckmans, Opera Comique orch.
(Polydor)

Faust—Church scene, Ninon Vallin and Andre Balbon.
Figaro arias, Beckmans.

(Pathe-Art)
Louise—Depuis la jour and Oh! moi, Yvonne Gall (French Columbia)
Faust: Garden Scene, and Aida Act 3 finale, Wendon, Blythe, Watson, etc. (Decca)

Choral

Brahms: Alto Rhapsody, Sigrid Onegin with Berlin S.O.H. chorus and orch. (German H.M.V.)
Brahms: Requiem—How Lovely is Thy Dwelling Place, Temple Church Choir. (H.M.V.)
Festival of English Church Music: Gibbons: Nunc Dimittis, Stanford: Te Deum from Service in B flat, etc. Chorus of 400 voices. (H.M.V.)
Beethoven: Ode to Joy and Creation Hymn, Berlin S.O.H. Chorus and orch. (H.M.V.)
Album of English Hymns, Choir of St. Margaret's Church, Lee. (Parlophone)
Gregorian Chant: Choir Town School of Music of Dortmund. (Polydor)
Gregorian Chant: Benedictine Fathers in the Basilica at Maria Laach. (Christschall)

Songs

Tchaikowsky: Der Abend naht, Bettendorf with chorus and orch.
Melody in F and Caro mio ben, Bettendorf.
(Parlophone)
Perfect Day, O Lovely Night, God Save the King, Land of Hope and Glory, Annie Laurie, etc., etc., Dame Clara Butt. (Eng. Columbia)
Hahn: Les Etoiles and La Délaissée, Ninon Vallin, acc. Hahn. (Fr. Odeon)
Duparc: Lamento and Chanson trieste, Saint-Cricq. (Pathe-Art)
Handel: Largo, and Caro mio ben, Heinrich Schlusnus.
Mozart: The Violet, and Mendelssohn: Maid of Ganges, Mysz-Gmeiner.
Brahms: In the Churchyard and Death is but a Cool Night, von Manowarda.
Beethoven: Die Himmel Rühmen, and Handel: Largo, Neumann.
(Polydor)
Debussy: Le promenoir des deux Amants, Panzéra. (French H.M.V.)

History of Music

2000 Years of Music on Records. A Comprehensive History of Music from Early Greek music to the time of Bach. Arranged by Prof. Curt Sachs of Berlin. 12 records. (German Parlophone)

Recitation

Macbeth: Letter and Murder scenes, Sybil Thorndike and Lewis Casson (H.M.V.)
Death of Nelson, Sybil Thorndike, etc. (Eng. Columbia)
Hugo: A Villequier, and Rostand: Disparus, Mary Marguet.
La Fontaine: Two Fables, Georges Derr. (French Odeon)

Chamber Music

Bach: Sonata in G for violin and piano, Adolph Busch and R. Serkin.
Mozart: Sonata in B flat for violin and piano. Erica Morina and Ludwig Kentner.
Schubert: Quartet in G, Op. 161, Flonzaley Quartet. (H.M.V.)
Beethoven: Trio in D, Bern Trio (Polydor)
Saint-Saens: Trio in F, Trio Cour de Belgique. (Fr. Columbia)

Piano

Schubert-Liszt: The Trout and Auf dem Wasser zu singen, Egon Petri.
Moszkowski: Waltz in A, de Greef.
Schumann: Aufschwung, and Albeniz: Tango, Bachaus.
Chopin: 10th Nocturne, and Rossini-Liszt: Cujus Animam, Lamond.
Albeniz: Seguidilla and Malaguena, Cortot.
(H.M.V.)
Liszt: Gnomen reigen, and Sauer: Concert Polka, von Sauer. (Parlophone)
Liszt: Au bord d'un source and Etude in F minor, Solomon. (Eng. Columbia)
Debussy: Ondine and Homage a S. Pickwick, M. F. Gaillard. (Fr. Odeon)
Holbrooke: Rangoon Rice Carriers and The Enchanter—Dance, Josef Holbrooke. (Picadilly)
Philipp: Two Etudes, Phalenes, Feux Follets, Ida Périn. (Pathé-Art)
Debussy: Poissons d'Or, and Borodin: Scherzo, Ricardo Viñes.
Harlem Blues and Strike Up the Band, Wiener and Doucet. (French Columbia)

Organ

Bach: Chorale Prelude—Rejoice Now All Ye Christian Men, Cunningham.
 Bach: Fugue in A minor, and Crocker, Tuba Tune, Marchant. (H.M.V.)
 Franck: Chorale in A minor, Charles Tournemire. (Polydor)

Violoncello

Harty: Butterflies, and Sgambati: Serenata, Cassado. (Eng. Columbia)
 Bruch: Kol Nidrei, Hans Botteermund. (Polydor)
 Grainger: Youthful Rapture, and Hughes: Bard of Armagh, Beatrice Harrison. (H.M.V.)

Morris Dance

Folk Dances, Elsie Avril (fiddle) and Joan Sharp (pipe and tabor). (English Columbia)

NOTES

A number of works, by reason of their novelty or their musical significance, stand out head and shoulders above the general run of European releases for the last month. The largest in stature are the two Sibelius symphonies, and it is with a catch of one's breath that one realizes that at last these works have found phonographic recognition. Sibelius—like Delius—is a proud and lonely figure among contemporary musicians, a giant in comparison to most of them. Yet the rank and file of the musical public, with more than the ordinary obtuseness of the mob, has consistently damned him to oblivion with its indiscriminate praise of his pot-boilers and its almost sublimely dense ignorance of his genuine achievements. The seven symphonies (perhaps an eighth has been completed by this time) stand unapproached and incomparable in contemporary music. The average orchestra and its public considers them too strong meat and they are either politely sidestepped, or produced at rare intervals and in slipshod performances. It is to Koussevitsky's everlasting credit that he has put them and kept them in his repertory, but his example finds few imitators. Regardless of the merits of these first recordings (sponsored by the Finnish government—one of the few that recognizes that a creative artist is a country's greatest hero), the beginning has been made, the remaining symphonies will inevitably follow, and there will be other versions of the first two. Professor Kajanus is the composer's own choice to conduct the phonographic editions of his works, but even apart from this recommendation, the qualities of the music itself is assurance of no possibility of mistake in ordering the sets unheard. I have done so myself (and hope to have them for review in the next issue), and I have not the slightest hesitation in advising everyone who seeks music of outspoken and original force to do the same.

[The records themselves arrived in time for editorial mention in this issue—page 39.]

Of the other symphonic recordings I am most interested in the Polydor set of Brahms fourth. The Abendroth version issued several years ago is a good one, but the fourth gives opportunity for a variety of readings and I am curious to hear the new reading by Max Fiedler (the same, I presume, who conducted the Boston Symphony from 1908 to 1912, and more recently conductor of the Essen orchestra in Germany). Pfitzner's name is full endorsement for the Polydor set of Schumann's second—a neglected work and one that needs American release of the records to find the audience in this country that it deserves. There are already several versions of Beethoven's seventh, for which Stokowski set so unapproachable a standard. I doubt if Knappertsbusch can add anything of marked significance or even interest. The excerpts from Bruckner's symphonies titillate one's curiosity. Dol Dauber and his salon orchestra have made some pleasant tango records; what they can do with symphonic fare is problematical. At any rate the music alone will be quite novel in this country where despite the enthusiasm of the Brucknerites, the symphonies are seldom or never played. I have looked for new Montoux releases with anticipation, but the present Saint-Saëns symphony—to my mind one of the vastest and most arid musical wastes—leaves me quite cold.

Close beside the Sibelius symphonies in importance is the Brahms Rhapsody for alto and chorus, especially since Mme. Onegin is singing the solo role. A great many of our correspondents have asked for a recording of this work during

International

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the last two years, and so lively an American demand should hasten the American release of this first recorded version.

The use of records in educational work and particularly in the study of music history has been played with on a small scale for years, working up to the excellent graded lists in the Victor Educational catalogue, and the History of Music by Eye and Ear, sponsored by the Oxford University Press and English Columbia Company, of which one volume appeared last season in Great Britain. Now the Germans, with characteristic thoroughness, have taken up the idea—giving it tangible expression in an album of twelve Parlophone discs, "2000 Years of Music on Records," arranged by Professor Kurt of Berlin, and covering the period from early Greek music to that of Bach's time. Extensive notes are issued with the discs themselves, and one of our American importers has already prepared an abridged translation in English. The selections recorded include examples of early Greek and Jewish music, Troubadour music, examples of the Netherlands school, choruses by Finck, De Bruck, Palestrina, Da Venosa, Monteverde, etc., German Cembalo music around 1600, chamber music around 1700—with examples by Bach, Handel, and Rameau.

The Morris Dance fiddle, and pipe and tabor discs will appeal to those who are interested in English folk music, and especially those who had the opportunity of hearing (and seeing) the troupe of English folk dancers who appeared in this country last season.

Among the smaller orchestral works, Mengelberg's version of the Romeo and Juliet fantasie-overture—the first to follow Stokowski's, the Fervaal prelude—the first important d'Indy work to be recorded, Glinka's Kamarinskaya, the Vivaldi Concerto Grosso, Gaubert's version of the second Daphnis et Chloé suite of Ravel—earlier recorded by Koussevitsky, are all of more than average interest.

The Christschall Plainsong records are of outstanding importance, although overshadowed at the moment by the Solesmes recordings discussed elsewhere in this issue. The German set is reputed also to be of uncommon merit, and a study of them will be published in an early issue.

Champions of opera in English will find material after their own heart in Sir Thomas Beecham's set of Faust. The orthodox Chorley translation is used, however, so too much cannot be expected on that score. Of the recorded operatic excerpts those by Rethberg and Schorr, Vallin and Balbon appear most significant, while the song discs are probably led by those of Emmy Bettendorf, Saint-Cricq, and Panzéra. I note Kentner's name again among the sonatas; both the Mozart and the Bach sets should be first rate, while the Flonzaley's public—which unlike the quartet itself has not disbanded—will delight in another of the incomparable four's "posthumous" recordings.

The *Revue Musicale* whose editor, Henri Prunières, is at present in this country and to be heard in lectures in several leading cities, printed an article concerning a recording, made but not yet released, of De Falla's harpsichord concerto, played with the composer himself as soloist. The work was given several years ago by Wanda Landowska with several American symphony orchestras, but was coolly received.

R. D. D

The Phonophile's Bookshelf

Rimsky's Manuel of Harmony

PRACTICAL MANUEL OF HARMONY. By Rimsky-Korsakow. Translated into English by Josef Achron. New York, Carl Fisher, Inc. 142 pages. \$2.50.

Rimsky's great work on instrumentation has long been at the right hand of every student—or for that matter veteran—composer, but curiously enough the work's popularity has never led to publication in English of the harmony treatise. A German translation has offered the only approach to the book, so Achron's translation—directly from the Russian twelfth edition—makes a welcome short-cut. Rimsky had more than a touch of the pedant in him and it comes out more noticeably in the harmony treatise than in the orchestral study, nevertheless, he had learned for himself the value of disciplined application in the mastering of a musical technique, and the course he lays out for the student is well planned to give a thorough command of tonal relationships and orthodox harmonic idiom. The examples are more fertile and interesting musically than are generally to be found in harmony text-books.

Instrumental Acoustics

THE ACOUSTICS OF ORCHESTRAL INSTRUMENTS AND OF THE ORGAN. By E. G. Richardson. New York, The Oxford University Press. 158 pages. \$2.50.

With the exception of John Redfield's stimulating study of the scientific aspects of music there is very little in musical literature to bridge the gap between "appreciation" and pure science. Mr. Richardson's treatise is hardly intended for the layman, but the more alert and far-ranging phonophile—particularly if he be interested in acoustical problems—will find the technical analysis of orchestral instruments of genuine interest. The excellent illustrations and graphs are very helpful. Students of organ records—about which a violent controversy has been raging in British gramophonic circles—will find the material on the acoustical problems and characteristics of the organ aptly designed to their interest.

"La Joie Musicale"

LA JOIE MUSICALE. A monthly review of phonographic and radio music. Edited by Henry-Jacques and Henri-Francois Follin. Published at 14 Boulevard Poissonniere, Paris 9e, France. Yearly foreign subscription, 70 francs.

Phonography flourishes in France. Monthly the French release lists grow more extensive and more rich in major recordings. The older French phono magazines are no doubt quite familiar to our readers, but it is no easy matter to keep *au courant* with the latest developments in the phonographic

press. A new—that is from January 1930—publication has just swum into our ken, and even a hasty skimming through its issues to date lead us to pronounce it one of the most interesting in any language.

It is built on a quite comprehensive plan, reviewing records, musical activities in France and foreign countries, sound movies, and radio activities, but its prime feature is the remarkable photographs of phonographic subjects by Yvonne Chevalier. The magazine is heavily illustrated and Mlle. Chevalier's photographs form nearly a majority of them, but there cannot be too many of these brilliant camera studies of the anatomy of the phonograph and other musical instruments.

A good idea of the ground covered in a single issue can be had from the list of contents of No. 7: "Percussion in the contemporary orchestra" "Igor Markévitch, a study of P. J. Toulet and P. O. Ferroud, "M Gustave Lyon and the Pleyel auditorium," a study of Marcel Dupré in a series entitled "La psychologie antinomique des virtuoses," "How 'Tristan' was composed," "Music in Germany and the United States," "Music and the Dance," "Ubiquité de la musique," a study of Charles Cros—early phonographic experimenter, "L'Elite des Disques" (record reviews), "La Joie Radiophonique," "Le Cinema sonore," book reviews, etc. F. F.

Mart and Exchange

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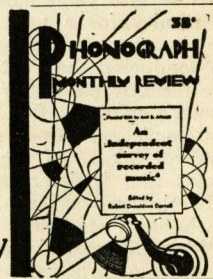
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ERICH KLEIBER, Conductor
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ERICH KLEIBER, Conductor
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